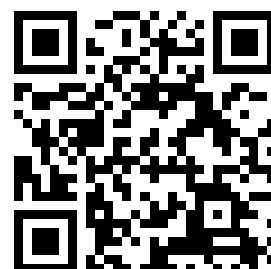

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The Delineator for February.

CONTENTS.

THE DELINEATOR MARCH.	Monroe H. Rosenfeld.	140
LADIES' HATS.		150
CHILDREN'S HATS.		151
STYLISH NECK AND BODICE DECORATIONS.		153
ARTISTIC HOUSE FURNISHING.		155
LADIES' FASHIONS.		156-182
(Illustrations and Descriptions.)		
MISSSES' AND GIRLS' FASHIONS.		183-198
(Illustrations and Descriptions.)		
LITTLE FOLKS' FASHIONS.		199-202
(Illustrations and Descriptions.)		
MEN'S AND BOYS' FASHIONS.		203-206
(Illustrations and Descriptions.)		
ILLUSTRATED MISCELLANY.		207-217
FANCY STITCHES AND EMBROIDERIES.		218
FASHIONABLE DRESS GOODS.		220
THE NEWEST GARNITURES.		221
MIDWINTER MILLINERY.		222
THE ART OF KNITTING.	Illustrated.	224
HAIR-PIN OR MALTESE LACE.	Illustrated.	226
HINTS ABOUT SERVING FRUIT.	Bananas. H. C. Wood.	228
HOW TO BE WELL.	Hygiene of Eyes and Ears. - A. B. Longstreet.	229
THE "GOOD-NIGHT" DRILL.	Illustrated.	231
CRÊPE AND TISSUE PAPERS.	Hats and Head-Dresses. - Tillie Roome Littell.	234
SEASONABLE COOKERY.		237
NEW STYLES OF UNDERWEAR.		239
A FLOWER PARTY.	Lucia M. Robbins.	242
LAUNDRY WORK (Employments Series).	Carrie M. Knapp.	244
VENETIAN IRON WORK.	Part VIII. Illustrated. - J. Harry Adams.	246
UNIVERSITY OF WISCONSIN.	(College Series.) - Ada Tyng Griswold.	249
MOTHER AND SON.	Maude C. Murray.	252
FLAG FETE FOR WASHINGTON'S BIRTHDAY.		254
	Lilla Viles-Wyman.	
KINDERGARTEN PAPERS.	No. VI. Sara Miller Kirby.	258
THE HOME. (Fourth Paper.)	Sanitation. A. Buchanan.	261
AROUND THE TEA-TABLE.	Edna Witherspoon.	262
SUGGESTIONS FOR FAIRS.	Margaret Nourse.	264
TATTING.	Illustrated.	267
A VALENTINE MASQUERADE.	H. C. W.	268
FLORAL WORK FOR FEBRUARY.	A. M. Stuart.	269
AMONG THE NEWEST BOOKS.		271
HOUSEKEEPERS' DEPARTMENT.		273
THE MARCH DELINEATOR.	Announcement.	274
PUBLISHERS' DEPARTMENT.		274
ANSWERS TO CORRESPONDENTS.		VI.



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BY

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Mother and Babe: Their Comfort and Care. This is a Pamphlet of 84 pages, devoted to the interest of Young Mothers, fully illustrated and carefully prepared, with full information concerning the proper care of infants and the Preparation of their Wardrobes, and specifying the various articles needed for a Babe's First Outfit, from the first Dainty Garment to Baby Belongings in the way of Baskets, Cribs, Carriages and their Furnishings, Toys and General Luxuries. It also treats of the necessities belonging to the Health, Comfort and Care of the Expectant Mother, and contains hints as to the Proper Clothing for Ladies in Delicate Health. A new and important feature is the introduction of the music and words of several popular Lullabys by such eminent Composers as Mendelssohn, Sullivan and Jakobowski. **Price, 6d. or 15 Cents per Copy.**

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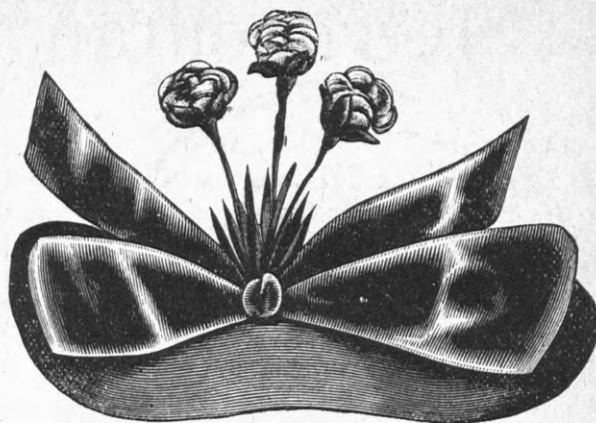
FIGURE NO. 1.—LADIES' JET *Capote*.FIGURE NO. 2.—LADIES' THEATRE *Capote*.

FIGURE NO. 3.—LADIES' LARGE FELT HAT.



FIGURE NO. 5.—LADIES' VELVET HAT.



FIGURE NO. 4.—LADIES' FANCY SAILOR-HAT.



FIGURE NO. 6.—LADIES' THEATRE HAT.

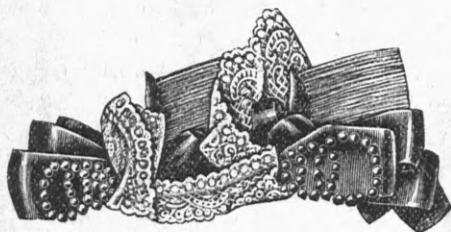


FIGURE NO. 7.—LADIES' CARRIAGE HAT.

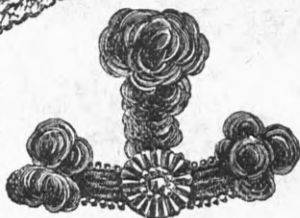


FIGURE NO. 8.—LADIES' THEATRE TOQUE.

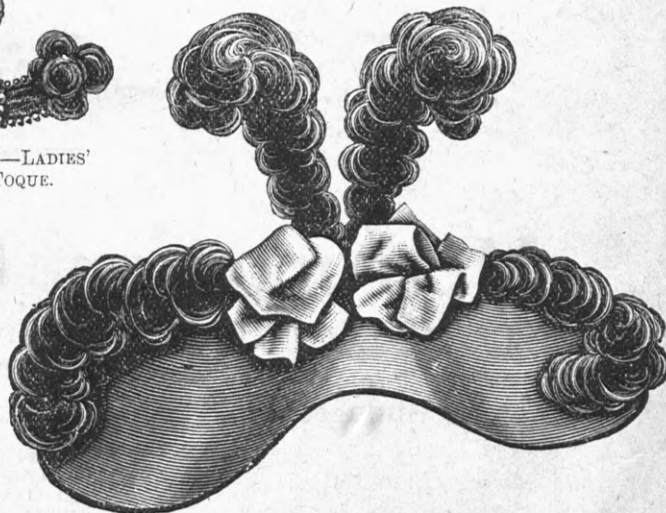


FIGURE NO. 10.—YOUNG LADIES' FELT HAT.

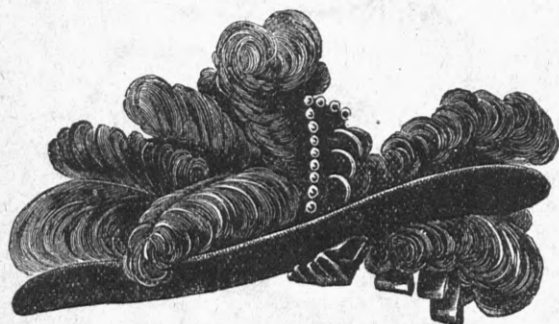


FIGURE NO. 9.—YOUNG LADIES' VELVET HAT.



FASHIONABLE HATS.

(For Descriptions see Pages 205 and 206.)



FIGURE NO. 11.—YOUNG LADIES' CALLING HAT.



FAT FOLKS GET THIN

three bottles of the Salts further reduced my weight 28 pounds. My dyspepsia is cured and my health is better than for years."

Miss Sarah Layng Rockefeller, Fifth Ave. and East 57th st., New York, writes: "Messrs. Loring & Co.—After seeing my friend Mrs. Amelia Lewis Roosevelt use your Obesity Pills and reduce her weight 69 pounds inside of eighty days, I tried the Pills and Band and lost 37 pounds on the Pills alone and 32 pounds more with the Band. The pills improve the complexion and are perfectly safe for ladies to take under any condition of health."

Miss Goelet, one of New York's Famous Four Hundred writes us under date of Oct. 3d, that 4 bottles of Dr. Edison's Obesity Fruit Salt completely cured a severe case of stomach trouble or chronic dyspepsia, and reduced her weight 28 pounds; 3 bottles of Obesity Pills made a further reduction of 17 pounds and greatly improved the appearance and condition of the skin, making my complexion as perfect as desired. My health was never better than since taking these remedies.—Fifth Avenue, New York.

Mrs. Rebecca Winthrop, an authority on ladies' topics, writes from the Fifth Avenue Hotel, New York: "By the use of your Obesity Pills and Salts for 7 weeks—3 bottles of each—I find I am cured of a severe case of Heart Trouble and Dyspepsia, and have lost nearly 40 pounds in weight. Safe for ladies to take in any condition of health, and both the Pills and Salts improve the complexion."

William H. Manning, ex-First Assistant United States Treasurer, writes: "The Secretary first called my attention to your valuable obesity pills; both of us have reduced our weights over 20 pounds with three bottles of the pills. This is the fifth order sent you from the Treasurer's office."

OBESITY SALT ONE DOLLAR PER BOTTLE.
The Bands cost \$2.50 each, up to 36 inches, add 10c. for each additional inch. Pills \$1.50 a Bottle, or three Bottles for \$4.00, enough for one treatment. We will forward goods promptly to any locality.

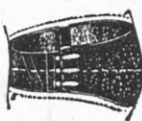
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LORING & CO. Storest BOSTON, No. 2 Hamilton Place, Dep. J. CHICAGO, 113 State Street, Dep. No. 14. NEW YORK CITY, 40 West 22d St., Dep. L. Cut this out and keep it and send for our New Full-Page (8-col.) Article on Obesity. Tell your thin friends to send for our circular on Fat-ten-u Food, and Corpula. Price One Dollar each per bottle.

USE DR. EDISON'S OBESITY FRUIT SALT, OBESITY PILLS AND BANDS.

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Note our three stores below. We are perfectly reliable. Avoid quacks. They have no store.

Miss Elizabeth Jay Morgan, Madison Ave. and East 38th st., New York, writes: "Gentlemen—I was such a great sufferer from Obesity that I allowed my friends Miss Anna Winthrop and Miss Grosvenor to prevail upon me to use Dr. Edison's Obesity Pills and Fruit Salt. Five bottles of the Pills reduced my fat 41 pounds, and the Salts reduced my weight 28 pounds. My dyspepsia is cured and my health is better than for years."



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PRICES MEN'S MACKINTOSHES,

WITH DETACHABLE CAPES.

Dble-texture diagonal, No. 500, Blue, \$4.75	Double-texture, all-wool Tricot, No. 505, Black, \$7.50
" " " " No. 501, Black, 4.75	Double-texture, all-wool Tricot, No. 506, Blue, 7.50
" " " " No. 502, Tan, 4.75	
" Henrietta, No. 503, Black, 5.50	
" " " " No. 504, Blue, 5.50	

Regular sizes are bust measures 34, 36, 38, 40, 42, 44 and 46 inches; length, 53 inches. Other sizes will cost \$2.00 additional. In ordering, send exact bust measurement over the undercoat.

PRICES WOMEN'S INVERNESSES.

Single-texture diagonal (unlined cape), black, tan and navy-blue, \$3.00	
" " " " wool-surface Henrietta (unlined cape), black and blue, 4.50	
Double-texture, wool-surface Henrietta, long cape attached, black and blue, 6.00	
Same, with triple capes, detachable collar on capes, 7.00	
" NAPOLEON " Inverness, with Golf cape and hood, wool-surface Henrietta, black and blue, same as shown in cut, 8.00	



"NAPOLEON" INVERNESS.



MEN'S MACKINTOSH.

They are made in sleeveless Inverness shapes, and the regular sizes are bust 32, length 52, 34-54, 34-56, 36-56, 36-58, 38-60, 40-62. Other sizes will cost \$2.00 extra. On these garments the single cape is about 27 inches long. The triple capes are 5, 9 and 26 inch, and are made with the collar attached to the capes, so that the latter can be worn as a shoulder wrap separately. All Goods shipped by Express within ten days after receipt of order. Address,

WORLD DISTRIBUTING CO., 38 Times Building, New York.

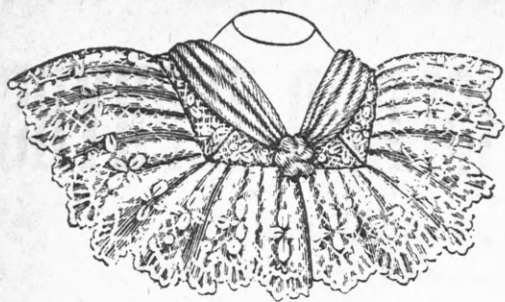


FIGURE NO. 1.—V-NECK GARNITURE.

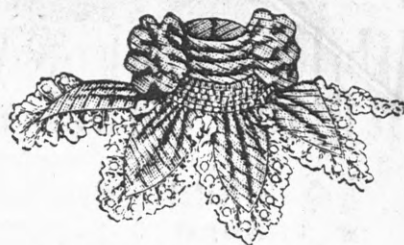
FIGURE NO. 2.—
FANCY
PLASTRON.

FIGURE NO. 3.—STAR COLLAR.

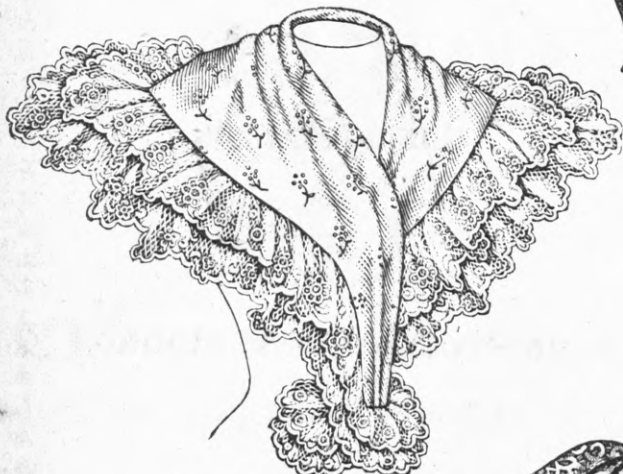


FIGURE NO. 4.—MARTHA WASHINGTON FICHU.

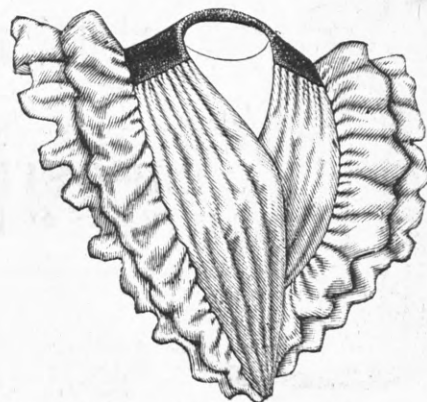


FIGURE NO. 5.—LADIES' GALATEA FICHU.



FIGURE NO. 6.—FANCY COLLAR.

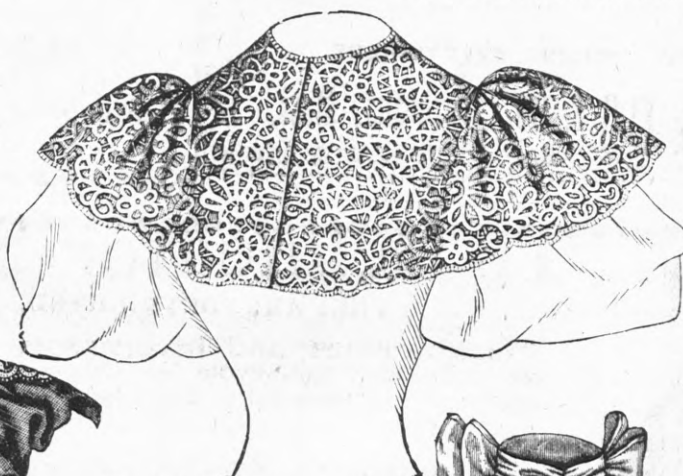


FIGURE NO. 7.—FANCY COLLAR.

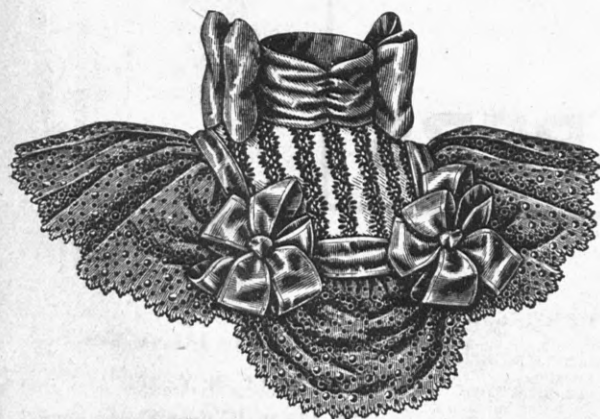


FIGURE NO. 8.—FANCY YOKE.

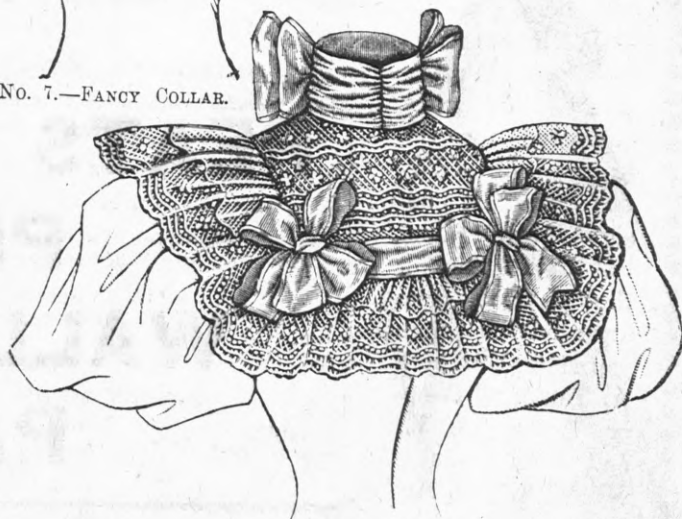


FIGURE NO. 9.—FANCY YOKE.

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(For the Numbers and Prices of these Patterns and the Descriptions of the Styles, see Pages 214 to 216.)

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(For
Description
see Page 198.)

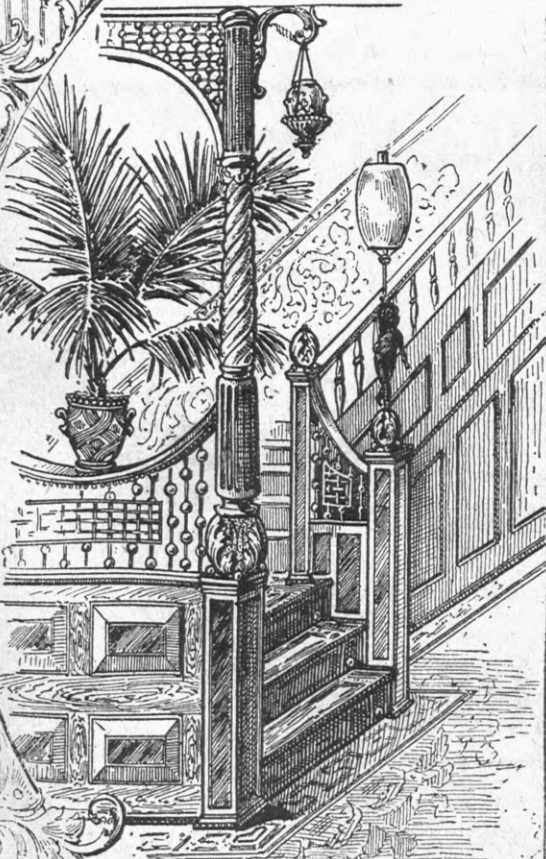
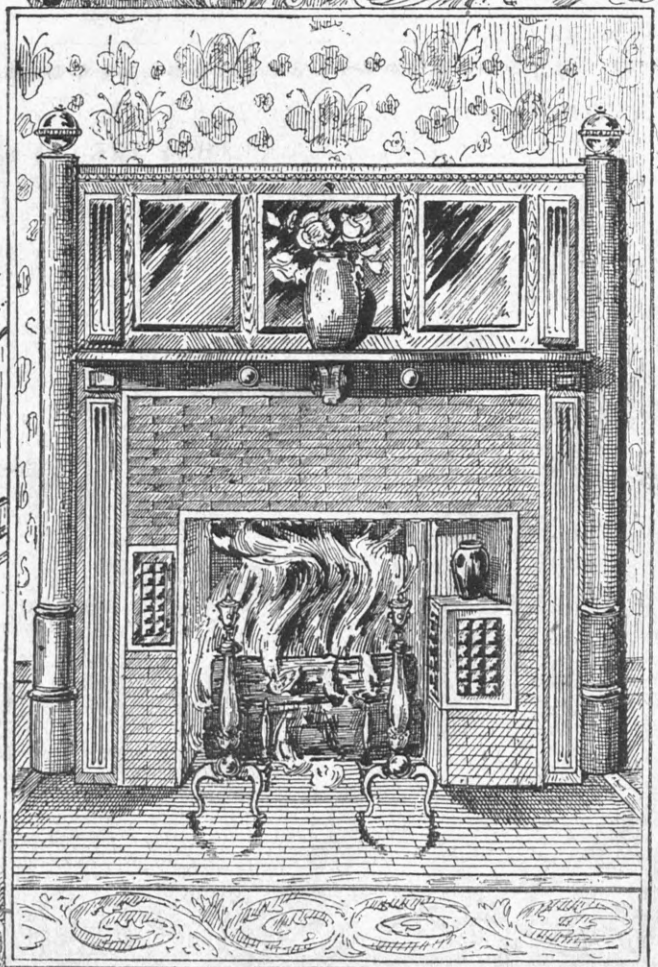
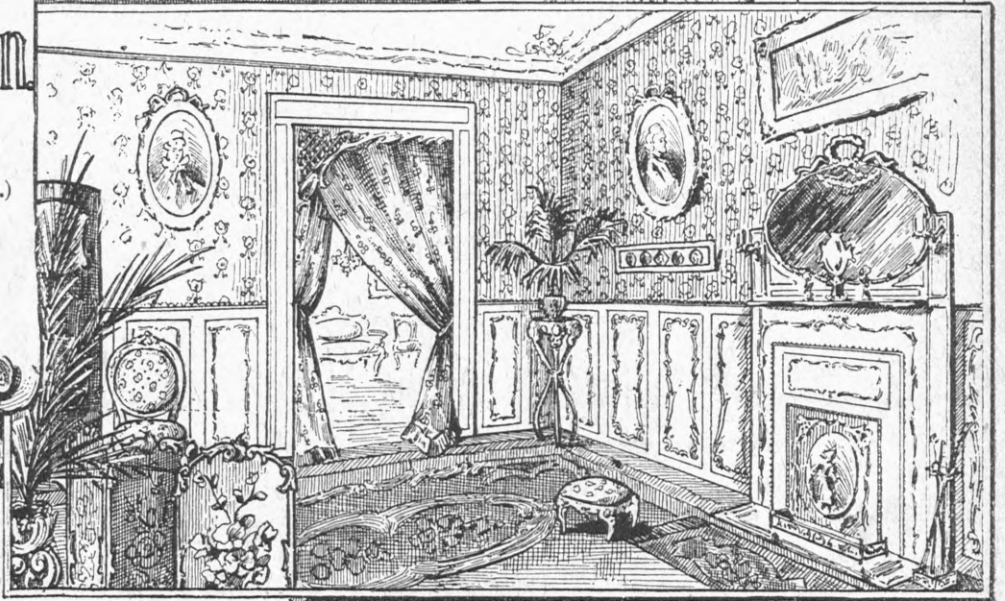




FIGURE NO. 237 L.—LADIES' TEA-GOWN.—This illustrates Pattern No. 7427 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 158.)

The FINEARTIST

VOL. XLV.

February, 1895.

No. 2.

Fashions of To-Day.



FIGURE No. 238 L.

FIGURE No. 239 L.

FIGURES NOS. 238 L AND 239 L.—LADIES' COLLARS.—These two figures illustrate the collars in Pattern No. 7436 (copyright), price 5d. or 10 cents

(For Descriptions see Page 153.)

A succession of flute folds are arranged in the cape portion of a deep, fanciful collar that is intended for use upon outside garments. The collar proper may be turned up to stand about the

lars which finish many top garments may be converted into protective storm-collars by simply turning them up about the throat. The full stock collar is the preferred finish for fancy bodices.

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throat in the fashionable Medici style.

The ripple effect is absent in the new and picturesque star and tab bodice-collars.

There are two styles of star collars, one presenting four points at the lower edge and the other six.

Historic fashions have been revived in the tab collars, which are either battle-mented or scalloped.

The blouse idea is prettily carried out in the bodice of a modish costume, and the garment is given a novel air by a tapering box-plait formed at the back and cape-collar sections that remotely suggest epaulettes. Only three *godets* sweep out at the back of the shapely skirt.

A deep, full Bertha and flowing side-fronts lend an air of elegance to an exceptionally dressy tea-gown.

In one of the newest costumes the bodice has a pointed yoke and a trio of box-plaits at the back.

The fluffiness attained in the front of a stylish blouse contrasts effectively with the smooth back.

A lately devised skirt having five ripples shows a very moderate flare toward the foot.

The front and sides of a six-gored skirt are gently undulated, while the back swells out in *godets* in the regulation manner.

There is no rippling tendency in the skirt of the newest single-breasted coat, although it is made with slight fullness.

The ulster has been revived with modifications, among which are a long cape and a hood.

The rather deep rolling col-

FIGURE NO. 237 L.—
LADIES' TEA-
GOWN.

(For Illustration see
Page 156.)

FIGURE NO. 237 L.—This illustrates a Ladies' tea-gown. The pattern, which is No. 7427 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is presented in three views on page 170 of this publication.

The tea-gown possesses an elegance of outline and a gracefulness that are unsurpassed, and its attractive features are here pleasingly emphasized by the combination of black *gros de Londres*, turquoise-blue silk and deep *beurre*-yellow lace edging. The front opens from the shoulders upon a full vest, which falls in flowing folds from gathers at the top over closely adjusted Princess fronts of lining that close at the center to a desirable depth and are tacked together below. The full vest is trimmed at the bust with two rows of ribbon that outline points at the center beneath knotted kerchief ends of similar ribbon; and at the bottom is applied a frill of *beurre*-yellow lace edging headed by two bands of ribbon with a band of *beurre*-yellow insertion between them, the bands of ribbon being decorated at intervals with kerchief ends to match those at the bust. Long ties of similar ribbon confine the fulness at the waist-line, being attached underneath the fronts and knotted at the center, where their long, notched ends fall low upon the skirt. The fronts fall free from the shoulder seam, where they are each laid in a broad box-plait, which overlaps the hemmed front edge with the effect of double folds and maintains its folds to below the waist-line, spreading into soft folds below. The fronts are curved



FIGURE NO. 240 L.—LADIES' THEATRE TOILETTE.—This consists of Ladies' Shirred Basque-Waist No. 7383 (copyright), price 1s. or 25 cents; and Six-Gored Skirt No. 7438 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 159.)

gracefully to the figure at the sides by long under-arm darts taken up with the corresponding darts in the Princess fronts of lining. The back is in Princess style and is adjusted by the customary gores and curving center seam, the shaping of the skirt portion producing a series of stately flutes or *godets* that spread into the train, which is of graceful length, but may be cut off if not liked, the pattern also providing for a gown of round length. A deep Bertha of lace falls in full, soft folds at the back and over the shoulders, and its ends pass beneath the box-plaits in the front. The sleeves have huge balloon puffs, which reach to the elbow and droop with old-time quaintness from beneath the Bertha and are trimmed below the puffs with three encircling rows of insertion. At the neck is a standing collar decorated with a wrinkled black ribbon, the ends of which are concealed by a rosette-bow of similar ribbon.

The range of fabrics adapted to a gown of this kind is so wide that all tastes and purses may be suited in its fashioning. It will make up as appropriately in challis, cashmere, foulé and other simple woollens as in such stately fabrics as *gros de Tours*, *peau de cygne*, grosgrain silk and taffeta. The full vest will usually contrast in hue or texture with the remainder of the gown; and for garniture any pretty variety of rich or inexpensive lace, insertion, galloon, gimp, fancy braid, ribbon or feather-stitching done with

heavy rope silk or Roman floss will be pretty and effective. The pattern also provides for elbow sleeves, in which case the sleeves will be finished with deep frills. The gown may be made less elaborate by omitting the Bertha.

FIGURES NOS. 238 L
AND 239 L.—LADIES' COLLARS.

(For Illustrations see
Page 157.)

FIGURES NOS. 238 L AND 239 L.—These two figures illustrate two styles of collars that are included in one pattern. The pattern, which is No. 7436 and costs 5d. or 10 cents, is in three sizes, small, medium and large, and is differently depicted on page 176 of this DELINEATOR.

The collars are shaped respectively to form round and square tabs, and are among the most pleasing accessories recently introduced. Figure No. 238 L represents a collar made with round tabs, and the material selected for its development is rich black silk. The collar is deep and round, and its circular shaping renders it smooth-fitting at the top. It is cut at the bottom in a series of rather deep, round tabs and is covered with point de Gène lace cut to fit and appliquéd upon the silk, the black-and-white being handsome in the extreme. The edges of the tabs are decorated with very narrow point de Gène lace edging, and the collar is topped by a high, close-fitting collar of the curate order. The closing is made invisibly at the center of the front.

The stylish black-and-white combination is carried out in the *capote*, which is made of black cloth and trimmed with white silk and jet.

Figure No. 239 L pictures a collar which is identical in construction with the collar just described, with the exception that it is cut to form a series of moderately deep, square tabs. The collar is here represented made of royal-blue velvet and trimmed with rich iridescent passementerie, and the arrangement of the passementerie, which is applied along the loose edges of each tab



FIGURE NO. 241 L.—LADIES' COSTUME.—This illustrates Pattern No. 7424 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 161.)

and carried upward to the lower edge of the standing collar, produces the effect of deep tabs that taper nearly to points at the top. The upper and lower edges of the standing collar are trimmed with the passementerie, and the closing is made invisibly at the throat.

The large felt hat is elaborately adorned with ostrich feathers, velvet and a jet buckle.

A collar developed in either of these styles will form a charming adjunct for a street or house gown. If made up in rich and heavy material, it will not only add much to the becomingness and good style of the outfit, but will also provide an agreeable protection for the throat and shoulders. The collars may be fashioned from all sorts of silks and woollens in either novel or standard weaves, but they will be most frequently made of velvet in harmonizing shades when it is desired to embellish handsome gowns. The decoration may be lace edging or insertion, gimp, galloon or passementerie, unless a simple completion is preferred.

FIGURE NO. 240 L.—
LADIES' THEATRE TOILETTE.

(For Illustration see
Page 158.)

FIGURE NO. 240 L.—This consists of a Ladies' shirred basque-waist and six-gored skirt. The basque-waist pattern, which is No. 7388, and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six

inches, bust measure, and is shown again on page 174 of this issue. The skirt pattern, which is No. 7438 and costs 1s. 8d. or 30 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and may be seen again on page 178.

The prevailing fancy for black skirts and waists of contrasting hue and texture is stylishly exemplified in the present development of the toilette, the skirt being made of handsome black miroir moiré and the basque-waist of old-blue crépon, with black lace insertion for decoration. The skirt is composed of six gores, which are shaped to present a close adjustment at the top of the front and sides without the aid of darts and a distended effect at the bottom; while at the back the skirt falls in three flute folds or *godets* that spread gradually to the lower edge in the well defined manner that is characteristic of the majority of the skirts in vogue. The three *godet* gores which form the back are very narrow at the top and wide at the bottom, and they are interlined to the belt with hair-cloth to preserve the stately flutes. Ripples of a less pronounced order are formed at the sides by the peculiar shaping of the gores, aided by a deep underfacing of hair-cloth, and the skirt is simply decorated at each side-front seam with ribbon that extends from the belt to the knee, where it is knotted to form three drooping loops of unequal length, the loops being caught under a buckle.

The basque-waist is fashioned in a style to which chiffon, crêpe de Chine, crépon and other fabrics of similar texture are especially well adapted: for while it presents a full appearance, it is in reality quite trimly adjusted, being arranged upon a body lining that is closely fitted by the usual number of darts and seams and closed at the center of the front. The front and seamless back, which are separated by



FIGURE NO. 242 L.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Ripple Cape No. 7423 (copyright), price 1s. or 25 cents; and Six-Gored Skirt No. 7438 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 161.)

under-arm gores to induce smoothness at the sides, are gathered at the top, and are drawn to round yoke depth by three tuck-shirrings; and the fullness at the center of the back and at each side of the closing is plaited to a point at the lower edge, the plaits flaring prettily upward. The fronts are trimmed with two rows of lace insertion, which start from the under-arm seams and form upward-turning points below the tuck-shirrings; and a piping of crépon finishes the lower edge of the basque-waist. The standing collar is decorated with a wrinkled band of black ribbon. The sleeves are covered to the elbow with immense balloon puffs, that droop on the shoulders, spread in regulation fashion below and are decorated with two rows of lace insertion applied to form downward-turning points. Each wrist is trimmed with a wrinkled band of ribbon.

The toilette is appropriate for dressy afternoon wear or for evening receptions or formal calls, and will develop effectively in either a single material or a combination of fabrics. The skirt may be of mode perforated veloutine showing Pompeian-red cloth through its perforations, and the basque-waist may be of black chiffon over red silk. Less elaborate toilettes of this kind may be fashioned from the numerous pretty novelty goods in silk-and-wool mixtures which are quite inexpensive; and, of course, the familiar weaves of cloth, crépon, serge, etc., are in order for the skirt, with plaid, checked or striped silk or taffeta for the basque-waist, an artistic manner

The hat is a dainty coronet trimmed in with velvet, lace, ribbon and jet.

FIGURE NO. 241 L.—
LADIES' COS-
TUME.

(For Illustration see
Page 159.)

FIGURE NO. 241 L.—This illustrates a Ladies' costume. The pattern, which is No 7424 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen differently developed on page 167 of this magazine.

The dressy costume is here shown made up in plain and figured silk, velvet and lace, the figured silk having a yellow-brown ground strewn with darker figures, and the plain silk, which composes the vest, being lighter in hue than the ground. The waist lining is well fitted by double bust darts and the usual seams and closed at the center of the front, and it supports the full vest, which is gathered at the neck and shirred at the lower edge, where it droops in blouse fashion over a velvet belt-section. A novel and very artistic effect is contributed by loose jacket-fronts that lap over white lace jabots arranged to droop with charming grace over the full vest; and under-arm gorés separate the jacket fronts from the seamless back, which has a box-plait down the center graduated narrow toward the lower edge. At the neck is a standing collar covered with a crush collar of velvet, the frill-finished ends of which are fastened at the back. The deep cape-collar of velvet is in two parts with square ends that flare stylishly at the front and back, and its free edges are tastefully decorated with lace Vandykes. Bouffant leg-o'-mutton sleeves shaped by one seam only are mounted on coat-shaped linings and stand out



FIGURE NO. 243 L.—LADIES' COSTUME.—This illustrates Pattern No. 7412 (copyright), price 1s. 8d. or 40 cents.—(For Description see Page 162.)

broadly at the top, where the fullness is collected in gathers that cause the material to break into soft wrinkles and folds to the elbow, below which the adjustment is stylishly close.

The skirt possesses the grace that is noticeable in all of this season's modes, and has a pleasing though not an excessive flare at the bottom. It fits the figure closely at the top of the front and sides, and considerable fullness is arranged at the back, where three *godets* are formed. The *godets* are lined throughout with hair-cloth and spread downward and outward in flute-like folds to the lower edge. A narrow facing of hair-cloth is added to the other gores to emphasize the flare.

Very effective and very fashionable costumes may be made up after this mode in faced cloth, camel's-hair, zibeline or any of the pretty *crépons*, and more elaborate gowns may be developed in *gros de Londres*, brocaded silk or velvet. Many lovely combinations may be effected by this design. Thus, a gown of dark plum-colored cloth may have an old-rose vest, and ivory-white lace for the jabots, while a collar of rich plum-colored velvet decorated with lace Vandykes will be highly ornamental. Green cloth with a blue or yellow fabric for the vest, and silver gray with pink are equally stylish.

The hat is trimmed with ribbon, lace and jet.

FIGURE NO. 242 L.—
LADIES' OUT-
DOOR TOILETTE.

(For Illustration see
Page 160.)

FIGURE NO. 242 L.—This illustrates a Ladies' cape and skirt. The cape pattern, which is No 7423 and costs 1s. or 25 cents, is in ten sizes

for ladies from twenty-eight to forty-six inches, bust measure, and is shown differently developed on page 172 of this magazine. The skirt pattern; which is No. 7438 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and is again pictured on page 178 of this issue.

The graceful style of the skirt is here shown advantageously in slate-gray crêpon illuminated with flecks of pink and green. The amplitude of the skirt, which is composed of six gores, and the admirable disposal of its fulness in three *godets* at the back, give it a pronounced dignity and stateliness, which are emphasized by an interlining of hair-cloth in the *godets*; and the approved flare at the bottom is accentuated by a facing of hair-cloth. The skirt is without fulness at the top of the front and sides.

The full ripple cape illustrates a highly favored style and is here represented made of myrtle-green velvet and decorated with feather trimming and embroidery. It extends below the hips and is in the popular circular style, being smooth at the top and falling in graceful ripples that result wholly from the shaping. The cape-collar is also smooth at the top and falls in pleasing ripples. The standing collar is of the fancy Medici order, being shaped by a center seam and having flaring front ends; it is gathered at the lower edge for a short distance at each side of the seam, and the shaped band to which it is sewed is encircled by a soft fold of velvet. A rosette of velvet is placed on the collar at each side of the closing at the center of the front, and the free edges of both col-

lars are decorated with a band of feather trimming. The cape is handsomely embroidered with silk and jet beads.

For both evening and day wear circular capes made of smooth-faced cloths in dark or light tints are well liked, as they are comfortable and stylish and can be easily put on or removed. Sometimes a narrow band of fur finishes all the free edges, but feather trimming is much used on handsome capes of velvet or silk. The skirt may be of cheviot, serge, camel's-hair, zibeline, crêpon or silk, and may be decorated with bands of jet or passementerie, folds of the material or ruffles of silk.

The black velvet hat is trimmed with ostrich tips and ribbon.



FIGURE No. 243 L.—
LADIES' COS-
TUME.

(For Illustration see
Page 161.)

FIGURE No. 243 L.—This illustrates a Ladies' costume. The pattern, which is No. 7412 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is pictured in two views on page 168.

The present development of the costume introduces the new goat's-hair crêpon in a combination of Venetian-red and black, with figured red silk for the full vest, plain red silk for the rolling collar and revers and black velvet for the crush collar and belt. The skirt is of the new fluted variety and is of fashionable width. It has three *godet* gores at the back, and a wide, circular front that is without fulness or darts at the top and flares at the bottom in the pronounced style, the flare being emphasized by a deep underfacing of hair-cloth. The

FIGURE No. 244 L.—LADIES' PROMENADE TOILETTE.—This illustrates Ladies' Ripple Skirt No. 7398 (copyright), price 1s. 3d. or 30 cents; and Single-Breasted Coat No. 7411 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 164.)

three *godet* gores, which are wide at the bottom and very narrow at the top, are stiffly interlined with hair-cloth and are box-plaited at the top; the box-plaits flare into tubular folds, which spread gracefully to the bottom, suggesting the pipes of an organ, and are secured against possible disarrangement by an elastic strap tacked underneath.

The fanciful basque-waist displays a box-plaited effect at the back, the box-plaits being applied to the smooth back. The plaits start from beneath a deep, pointed yoke that covers the upper part of the back and narrow gradually all the way down, and the shaping of the back is accomplished by a long dart at each side. The fronts are reversed in broad lapels that meet the rolling collar in notches, and between them is disclosed a full vest of silk arranged upon dart-fitted fronts of lining that close invisibly at the center. Single bust darts aid in the fitting of the fronts, and under-arm gores secure a smooth effect at the sides. The full vest is closed at the center beneath a box-plait formed at the overlapping front edge, and the fulness, which is regulated by gathers at the top and bottom, droops in blouse fashion over short belt-sections that close invisibly at the center. The vest is topped with a velvet crush collar mounted upon a high curate collar, and the lower edge of the basque-waist is

covered with a shaped belt of velvet. The



FIGURE NO. 245 L.



FIGURE NO. 246 L.

sleeves display above the elbow the bouffant effect peculiar to the *gigot* modes and are smooth upon the forearm. They are shaped by inside seams only and are arranged upon coat-shaped linings, and the fulness at the top is gathered to spread upon the shoulders in the admired exaggerated style.

The costume is attractive enough to be chosen for driving or theatre wear, for an afternoon reception or for a formal luncheon or dinner party; and although it appears to best advantage in a combination of fabrics, it may be developed in any preferred single material. The various novelty goods, such as rock and bourette crêpon, perforated veloutina, etc., and the familiar cheviots, serges and homespuns will make up handsomely in this way; and if *miroir moiré*, *gros de Londres* or some equally handsome contrasting fabric is not selected for the vest and crush collar, a decoration of fancy braid, gimp or galloon may be added to the lapels, rolling collar and belt, to enhance the general good effect.

The hat is a felt Gainsborough profusely trimmed with ostrich feathers, ribbon and a silver buckle.

FIGURES NOS. 245 L AND 246 L.—LADIES' LONG COAT.—These two figures illustrate the same Pattern—Ladies' Long Coat No. 7389 (copyright), price 1s. 8d. or 40 cents.

(For Descriptions see Page 165.)

FIGURE NO. 244 L.—
LADIES' PROM-
ENADE TOILETTE.

(For Illustration see
Page 162.)

FIGURE NO. 244 L.—This illustrates a Ladies' coat and ripple skirt. The coat pattern, which is No. 7411 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 172 of this magazine. The skirt pattern, which is No. 7398 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently represented on page 179.

Notwithstanding its simplicity, the toilette possesses an air of elegance, due to its correct style and perfect adjustment, that is certain to make it a favorite with women of conservative taste for outdoor wear. The coat displays the coat plaits and laps at the back that are now so fashionable, and for its development in the present instance diagonal in a medium shade of tan was chosen, with machine-stitching for a finish. The fronts are smoothly fitted by single bust darts and are single-breasted, the closing being made at the center, from just above the bust to a little below the waist-line, with button-holes and pearl buttons. Above the closing the fronts are reversed in lapels of moderate size by a rolling collar, the ends of which meet the upper edges of the lapels in long, narrow notches; and between the lapels is revealed a linen chemisette, with which is worn a black satin four-in-hand scarf. Under-arm and side-back gores and a center seam curve the garment snugly to the figure at the sides and back, the center seam terminating at the top of coat-laps, and the side-



FIGURE NO. 247 L.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Norfolk Jacket No. 7397 (copyright), price 1s. or 25 cents; and Five-Gored Skirt No. 7398 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 166.)

back seams disappearing under coat-plaits. The sleeves are of the mutton-leg variety, with only one seam, and are mounted on linings similarly shaped; they are bouffant at the top and fit smoothly below the elbow, and shallow cuffs are simulated on each with two rows of machine-stitching. All the edges of the coat are finished with a single row of stitching, and curved pocket-openings in the fronts are completed to correspond, crow's-feet being worked at the ends.

Gros de Londres in a dark shade of bluet is represented in the skirt, which is of the ripple order and is made with five gores. The front-gore and side-gores are shaped to be smooth fitting at the top without the aid of darts or gathers, and to fall in shallow flutes in the lower part, the effect being exceedingly graceful; and the back-gores are arranged to fall in four *godets* that spread toward the lower edge, their stately folds being preserved by a strap and an interlining of hair-cloth or crinoline. The richness of the material and the grace of the design make the plain completion pictured most becoming.

Handsome toilettes consisting of a coat and skirt of this description may be made up *en suite* in illuminated cheviot, broadcloth or whipcord; or the skirt may be of any of these materials or of moiré, *gros de Tours*, *gros de Londres*, etc., and the coat of melton, diagonal or any other seasonable coating. Machine-stitching is the approved finish for the coat, and if a plain completion is not liked for the skirt, passementerie, tiny ruffles of silk or velvet, bands of ribbon or insertion, etc., may be applied near the lower edge.

The hat is of black felt, stylishly adorned with black satin ribbon and *coq* feathers and light-blue silk rosettes.

FIGURES NOS. 245 L AND 246 L.—LADIES' LONG COAT.

(For Illustrations see Page 163.)

FIGURES NOS. 245 L AND 246 L.—These two figures illustrate the same pattern—a Ladies' long coat. The pattern, which is No. 7389 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 171 of this *DELINEATOR*.

At figure No. 245 L the coat is represented developed in dark-blue rough coating. It extends to the bottom of the dress and is, therefore, very desirable for a storm, travelling or driving coat. The loose fronts are closed to the throat in single-breasted style with button-holes and large buttons, and are fitted



smoothly at the sides by long under-arm darts. Side-back gores and a curving center seam enter into the shaping of the back, the center seam terminating above long coat-laps, and the side-back seams disappearing beneath long coat-plaits that are well pressed in their folds. The sleeves are of the fashionable *gigot* order and are shaped with two seams. They are of ample width below the elbow and are voluminous at the top, where the fulness is collected in forward and backward turning plaits that stand out broadly upon the shoulders and droop in soft folds below. The deep, rolling collar, which may be worn standing if preferred, is inlaid with velvet, and under it is attached a deep cape. The cape is rendered smooth on the shoulders by single darts, and falls below with a slightly rippled effect that suggests the jaunty military shape. The front edges of the cape may be closed with three pointed straps attached under buttons and closed with button-holes and buttons or they may be left free, as in the present instance. The pointed Capuchin hood, which is here omitted, may be secured beneath the rolling collar. Its outer edge is reversed to display

FIGURE NO. 249 L.—LADIES' BLOUSE-WAIST.—This illustrates Pattern No. 7404 (copyright), price 1s. or 25 cents. (For Description see Page 167.)



FIGURE NO. 248 L.—LADIES' SHIRT-WAIST.—This illustrates Pattern No. 7408 (copyright), price 1s. or 25 cents.

(For Description see Page 167.)

FIGURE NO. 250 L.—LADIES' BASQUE-WAIST.—This illustrates Pattern No. 7429 (copyright), price 1s. or 25 cents.

(For Description see Page 168.)

the lining effectively. The free edges of the cape and rolling collar are finished with a double row of machine-stitching, and the coat and cape are lined throughout with plaid silk.

The felt hat is adorned with fur and plain and plaid ribbon.

Figure No. 246 L displays a back view of the coat, with the hood attached, the material selected for its development being shot cloth in a light shade of tan. The hood is lined with striped silk.

For comfort and convenience a long coat of this kind is unsurpassed, and it is almost indispensable to the general woman. It will develop attractively in a variety of fabrics, among the most favored being faced cloth, serge, cheviot, tweed and checked and striped fancy coatings. A plain tailor finish is usually seen upon such top garments, but a lining of plaid or checked silk may contribute a pleasing touch of brightness.

FIGURE NO. 247 L.—
LADIES' PROM-
ENADE TOILETTE.

(For Illustration see
Page 164.)

FIGURE NO. 247 L.—This consists of a Ladies' Norfolk jacket and five-gored skirt. The jacket pattern, which is No. 7397 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is presented in five views on page 174 of this DELINEATOR. The skirt pattern, which is No. 7398 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again pictured on page 179.

Fancy black goat's-hair crêpon showing a silky surface was here selected for the development of the skirt, which is in five-gored ripple style, with four *godets* at the back. The skirt is smooth at the top of the front

and sides and breaks into pretty ripples below the hips, and the *godets* are interlined with hair-cloth, while the bottom of the skirt

is faced with the same material to emphasize the outstanding effect produced by the shaping and the arrangement of fulness. The material is so elegant and the outline of the skirt so artistic and graceful that decoration is not required.

The box-plaited blouse, which is popularly known as the golf or Norfolk jacket, is in this instance shown made of checked cheviot and shaped with an open neck to effectively display a linen chemisette and satin tie. The lining over which the blouse is disposed is faultlessly adjusted to the figure by double bust darts and the usual seams, and the closing is made at the center of the front. Three box-plaits are made in front, a similar arrangement is made at the back, and the front and back are separated by under-arm gores that produce a perfectly smooth adjustment at the sides. The applied lapels meet the rolling collar in notches and are very jaunty in effect. The leg-o'-mutton sleeves, which are shaped by one seam only, have abundant fulness at the top and fit the arm closely below the elbow; they are mounted on coat-shaped linings, and are completed with a row of machine-stitching made at short cuff depth from the lower edge. The lapels and collar are also finished in tailor-style with a single row of machine-stitching made close to the edge. The waist is encircled by a belt of the material which closes in front with a fancy buckle. The blouse may be made with a high neck and with a rolling



FIGURE NO. 251 L.—LADIES' WRAPPER.—This illustrates Pattern No. 7437 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 163.)

or standing collar, if preferred to the open neck here pictured. The blouse-waist exhibits the trimness of a basque, and for

street wear, especially during the Spring, it will be found eminently satisfactory. Shepherd's-check, faced cloth, cheviot, whipcord, tweed, serge and camel's-hair are excellent materials in which to develop it; and the skirt may be made of silk, satin, crêpon, serge, cheviot, etc., and may match or contrast with the waist. The finish will usually be as pictured.

The hat is a gray felt, with a brim slightly poked and waved; it is abundantly trimmed with a tasteful arrangement of black silk.

FIGURE No. 248 L.—LADIES' SHIRT-WAIST.

(For Illustration see Page 165.)

FIGURE No. 248 L.—This illustrates a Ladies' shirt-waist. The pattern, which is No. 7408 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 175 of this DELINEATOR.

The style will be a popular one for making independent waists of silk, cotton or wool goods to be used with various skirts, and is here shown stylishly developed in striped washable silk. The graceful fronts are connected on the shoulders with a pointed yoke, and under the arm they meet the seamless

drawn in closely to the figure by shirr-tapes inserted in a casing. The turn-down collar is sewed to a fitted band that is closed at the throat with a stud, and between its flaring ends a ribbon bow is tastefully tied. The one-seam shirt-sleeves are gathered at the top and bottom and finished with reversed cuffs. The waist is encircled by a silk belt that is closed in front.

Waists of this kind are decidedly fashionable and are worn with all-silk, silk-and-wool or all-wool skirts. They are made of washable silk, cheviot, Madras, percale, lawn or dimity.



7424

View without Jabots and Crush Collar.

FIGURE No. 249 L.—LADIES' BLOUSE-WAIST.

(For Illustration see Page 165.)

FIGURE No. 249 L.—This illustrates a Ladies' box-plaited blouse-waist. The pattern, which is No. 7404 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is depicted made of other material on page 173 of this DELINEATOR.

A generous choice is afforded in fancy waists, which have attained the acme of beauty and elegance. The garment here represented made of lavender-tinted figured and plain



7424

Side-Front View.



7424

Side-Back View.

LADIES' COSTUME, WITH SIX-GORED SKIRT ARRANGED TO FORM THREE Godets AT THE BACK. (COPYRIGHT.)

(For Description see Page 169.)

back, which is gathered at the top and attached to the yoke. The fronts are gathered at the neck and shirred at the waist-line at each side of the closing, which is made with studs through a plait at the center. The back is shirred at the waist-line and is

crêpe de Chine is known as the Psyche blouse, and is trimly adjusted by a well fitted lining, over which the blouse fronts and back are disposed. The front of the blouse displays five box-plaits, the closing being made under the one at the center; and

the back is arranged to correspond with the front. The gathered lower edge of the blouse is joined to the shorter lining to produce the drooping effect characteristic of blouse styles. At the neck is a standing collar that is covered with a crush collar, the frill-finished ends of which are closed at the back. The puffs which cover the coat-shaped sleeves to the elbow are gathered at the top and bottom and gracefully draped, the draping being accomplished by three upward-turning plaits at the top. The pattern also provides for a V-shaped and a square neck and for short sleeves.

Some of the newest ideas are embodied in this mode, which will be a general favorite for evening wear; and beautiful materials of various qualities and in all fashionable hues are offered for its development, among them being the fancy silks, eyelet chiffons lined with silk of contrasting hue that shows beautifully through the dainty perforations, plain and fancy crêpons, cashmere, vailing, etc. Garniture may be applied, if it is deemed desirable to give the waist an elaborate finish, and flat bands of lace insertion, jet passementerie, velvet or satin ribbon are commended for the purpose.

FIGURE No.
250L.—LADIES'
BASQUE-
WAIST.

(For Illustration see
Page 165.)

FIGURE No.
250 L.—This illustrates a Ladies' basque-waist. The pattern, which is No. 7429 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again represented on page 173 of this publication.

The basque-waist, which may appropriately form part of a theatre, visiting or carriage toilette, is here shown made of Napoleon-blue crêpe de Chine and darker velvet, with bands of buerre-yellow point Venise lace for decoration. The garment combines

the trim adjustment of a close-fitting basque with a gracefully *négligé* effect that will be found especially becoming to women of slight figure. It is closed invisibly along the left shoulder and under-arm seams, and is arranged upon a body lining, which, to secure a perfectly trim appearance, is adjusted by the customary number of darts and seams and closed at the center of the front. The blouse front, which is mounted upon a dart-fitted front of lining, displays fulness that is disposed in full, soft folds at the center by gathers at the top and two rows of shirring at the bottom, the fulness drooping in regulation blouse fashion over a velvet girdle that covers the lower edge of the basque-waist. The front is decorated with a band of point Venise insertion arranged to form a deep V at the center, and is separated from the seamless back by under-arm

gores. The back introduces pretty fulness at the center, which is collected in gathers at the top and in two short rows of shirring at the lower edge, the shirrings being concealed by the velvet girdle, which is closed at the left under-arm seam. The sleeve, an attractive feature of the mode, has a huge butterfly puff extending to the elbow upon a coat sleeve; the puff is gathered at the top and bottom, and the butterfly effect is secured by two seamed bournouses and a group of upturning, overlapping plaits at the top and another group of plaits about midway to the lower edge, the plaits spreading in a unique and graceful manner. The sleeve is trimmed at the wrist with two bands of insertion, and at the neck is a curate collar covered with a crush collar of velvet that is ornamented at the back with rosettes of velvet.

The basque-waist displays a grace of outline that will render it peculiarly well suited to the new shaded, shot, striped, checked and plaid silks and taffetas which are now devoted to fancy waists to be worn with black silk or moltré skirts.



7412

Front View.



7412

Side-Back View.

LADIES' COSTUME, WITH SKIRT HAVING A CIRCULAR FRONT-GORE AND THREE Godet BACK-GORES. (COPYRIGHT.)

(For Description see Page 170.)

The mode is also well adapted to the new grenadines, which are offered in all the clan plaids and are made up over silk for very dressy wear; and plaid brilliantine and the familiar varieties of silk-and-wool mixtures will make very pretty waists. Garniture may be provided by bands of point de Gène insertion, gimp, spangle-and-jet passementerie or ribbon.

The hat is a coronet of jet decorated at the front with ribbon, flowers, aigrettes and an Alsatian bow of silk.

FIGURE No. 251 L.—LADIES' WRAPPER.

(For Illustration see Page 166.)

FIGURE No. 251 L.—This illustrates a Ladies' wrapper. The

pattern, which is No. 7437 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again portrayed on this page.

Refined women are careful to be gowned as neatly when attending to their domestic duties as when receiving formal callers, and the wrapper here shown, being planned with especial grace and precision, will be a general favorite for a variety of indoor uses. Figured challis showing blue tints is here combined with plain silk. The garment receives its trim and close adjustment from the lining, which extends only a trifle below the waist-line and is carefully fitted by double

The wrapper may be developed in inexpensive silk, cashmere, Henrietta, challis or any pretty washable fabric, dark and pale tints being equally effective; and decoration may be contributed by a material that contrasts harmoniously.



7437

LADIES' COSTUME, WITH SIX-GORED SKIRT ARRANGED TO FORM THREE *GOSETS* AT THE BACK.

(For Illustrations see Page 167.)

No. 7424.—Plain and figured silk, velvet and lace are shown united in this handsome costume at figure No. 241 L in this *DELINEATOR*, and lace Vandykes provides the decoration.

The costume, which is shown in the present instance developed in plain woollen dress goods combined with velvet and lace, is remarkable for an elegance of outline which

will render it specially well suited to the handsome fabrics that are now being introduced for early Spring wear. The skirt is composed of six gores—a narrow front-gore, a wide gore at each side, and three *godel* gores which are very narrow at the top and wide at the bottom. The shaping of the front-gore and side-gores produces a close adjustment at the top without the aid of darts, and the distended and slightly fluted effect at the sides which is a feature of all the new skirts. The gores at the back are arranged in box-plaits that spread into three stately tubular folds to the bottom, where the skirt measures $4\frac{1}{2}$ yards in the medium sizes, and the folds are given the correct stiffness by an interlining of hair-cloth and held in position by an elastic strap



7437

Front View.



7437

Side-Back View.

LADIES' WRAPPER, OUTLINING A ROUND YOKE ON A FITTED BODY-LINING. (TO BE MADE WITH A STANDING OR A ROLLING COLLAR.) (COPYRIGHT.)

(For Description see Page 172.)

bust and single under-arm darts, a center seam and side-back gores, and closed at the center of the front. The wrapper fronts, which are joined to the seamless back in shoulder and side seams, are fitted by under-arm darts; and the fronts and back are shaped to outline a round yoke on the fitted lining, and are turned under deeply at the top and shirred to form a frill heading; the fulness is drawn well to the waist-line and collected in short rows of shirring, and the part of the lining exposed with round-yoke effect is faced with silk. The rolling collar is of silk and has square ends that flare prettily, and a silk rosette decorates the front at the waist-line at each side of the shirring. The full sleeves are mounted on coat-shaped linings, which are revealed with round-cuff effect and faced with silk. A band of silk decorates the lower edge of the wrapper.

tacked near the top underneath. A deep underfacing of hair-cloth accentuates the flare at the front and sides. The placket is made at the left side above the seam nearest the center of the back, and the top of the skirt is completed with a belt.

The short, round basque-waist is fanciful in appearance and will be decidedly improving to women of slender build. It has jacket-fronts opening over a full velvet vest arranged upon dart-fitted fronts of lining closed invisibly at the center. The vest is gathered at the top, and drawn by two short rows of shirring at the bottom at each side of its hemmed front edges, the fulness drooping in regulation blouse fashion over a wrinkled belt-section of velvet, which is sewed at the right under-arm seam and secured with hooks and loops at the left side. An air of elegance is imparted by the jabots of lace, which fall to the bust

in soft folds from gathers; they are plain below the gathers and are sewed along the neck edge of the vest and underneath to the jacket, the upper ends falling even over the closing of the vest and the lower ends even with the lower edges of the jacket fronts. The seamless back, which is separated from the fronts by under-arm gores, is arranged upon a lining fitted by side-back gores and a curving center seam; it is arranged at the center in a box-plait that is broad at the top and narrows gradually to the lower edge, and, to correspond with the lower edge of the vest, is covered with a crush belt-section of velvet, that extends to the under-arm seams and is arranged in a loop bow, with an added cross-piece at the center. The one-seam *gigot* sleeves are of enormous width at the top, where they are gathered to droop in numberless soft folds and wrinkles to the elbow; they are quite smooth upon the forearm and are arranged upon coat-shaped linings and trimmed at the wrists with encircling rows of passementerie. Similar passementerie decorates the front and lower edges of the jacket fronts. Falling quaintly over the sleeves is a deep cape-collar in two portions, which flare widely at the front and back and are decorated at their free edges with passementerie and at their upper front corners with rosettes of velvet. At

tions of woollen goods with plain or fancy striped, checked or plaid silk. Braid, gimp, galloon, passementerie, etc., may contribute the decoration.

We have pattern No. 7424 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires seven yards and seven-eighths of dress goods forty inches wide, with two yards of velvet twenty inches wide, and a yard and a half of lace flouncing nine inches and three-fourths wide. Of one material, it needs fourteen yards and three-eighths twenty-two inches wide, or eleven



7427

View without Bertha.



7427

Side-Front View.



7427

Side-Back View.

yards and a half thirty inches wide, or seven yards and seven-eighths forty-four inches wide, or six yards and five-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH SKIRT HAVING A CIRCULAR FRONT-GORE AND THREE *GODET* BACK-GORES.

(For Illustrations see Page 168.)

No. 7412.—By referring to figure No. 243L

LADIES' TEA-GOWN. (TO BE MADE WITH LONG OR ELBOW SLEEVES AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.) (COPYRIGHT.)

(For Description see Page 173.)

the neck is a curate collar of becoming height covered with a velvet crush collar, the frill-finished ends of which are closed at the center of the back. If a less fanciful effect be desired, the costume may be made up without the crush collar and jabots, as shown in the small engraving.

The costume will develop handsomely in *gros de Londres*, *peau de soie* and other rich silks either alone or in conjunction with velvet, *miroir moiré* or *moiré antique*. It is likewise adapted to all the fashionable varieties of woollen goods and to combina-

in this DELINEATOR, this costume may be seen in a handsome combination of goat's-hair *crépon*, silk and velvet.

The costume, which is shown in the present instance developed in an artistic combination of light-brown cloth and lavender-blue-and-brown shaded silk, is one of the most elegant of the new modes. It introduces the new flaring skirt, which has three *godet* gores at the back, and a circular front that extends well to the back. The skirt is of fashionable width at the bottom, where it measures fully four yards and a quarter



7389



7389

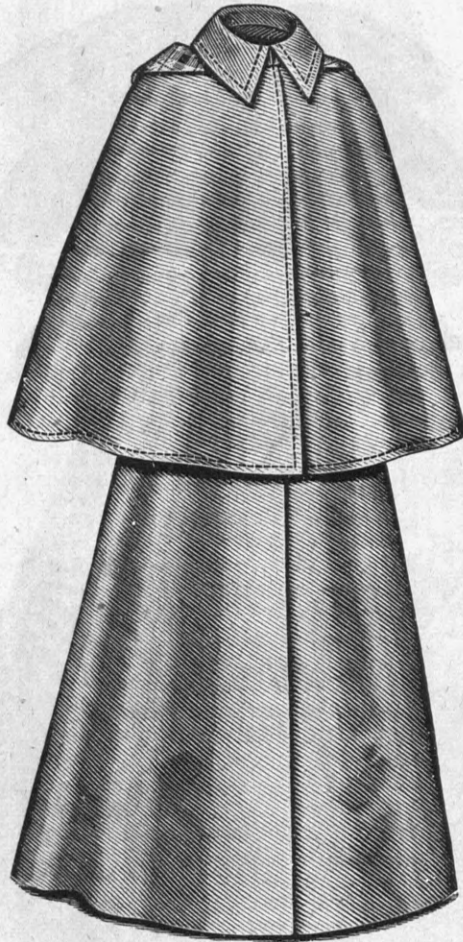
in the medium sizes, and is made with very slight fulness at the top. The *godet* gores are very narrow at the top and very wide at the bottom; they are interlined with hair-cloth and arranged at the top in three box-plaits, which flare into stiff, rolling *godets* or flutes that widen all the way down and are held firmly in their stately curves by an elastic strap tacked across the back near the top underneath. The front may be interlined throughout or only deeply underfaced with hair-cloth or canvas to accentuate the flare, and the slight fulness at the top is evenly distributed by gathers. A placket is made at the left side above the seam nearest the front, and the top of the skirt is completed with a belt.

The back of the fanciful basque-waist is separated from the fronts by under-arm gores; it is made without a center seam, but is fitted smoothly by a long dart at each side, and is covered

at the top with a pointed yoke, from beneath which extend three applied box-plaits, that are broad at the top and narrow gradually all the way down to the lower edge. The fronts are fitted smoothly by single bust darts taken up with the second darts in the closely adjusted under-fronts of lining, which close invisibly at the center; they are reversed in broad lapels that meet a rolling collar in notches, and between the lapels is disclosed a full vest of silk. The vest, which is arranged upon the underfronts, is gathered at the top and bottom and closed at the center

underneath a box-plait formed at the overlapping front edge, the fulness drooping in blouse fashion over short belt sections that start from underneath the fronts and close invisibly at the center. The lower edge of the basque is covered with a narrow, shaped belt, which appears to be continuous with the short belt-sections on the vest. At the neck is a high standing collar that is closed at the throat and covered with a crush collar of silk gathered at the ends, which are closed at the left shoulder seam. The *gigot* sleeves are fashionably voluminous at the top and smooth and comfortably close-fitting below the elbow; they are shaped by inside seams only, and are mounted upon smooth, coat-shaped linings and gathered at the top to stand out broadly upon the shoulders and break into a much wrinkled effect below.

The costume will develop handsomely in any of the new goods, and with particularly attractive results in the new rock and goat's-hair *crépon*, camel's-hair, *Fayette* and *vicuna*, with some soft variety of plain, shaded, shot, striped or plaid silk or taffeta for the vest and crush collar. A severely plain finish will add to rather than detract from the general good effect of this costume, but, if desired, gimp, braid, galloon, *passementerie* or some other flat garniture may be added, with attractive results. The vest may be covered with accordion-plaited or gath-



7389

Front View.



7389

Back View.

LADIES' SINGLE-BREADED LONG COAT. (TO BE WORN WITH OR WITHOUT THE CAPE AND HOOD.) (COPYRIGHT.)
(For Description see Page 174.)

ered chiffon and the crush collar may be overlaid with the same.

We have pattern No. 7412 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires five yards and five-eighths of cloth fifty inches wide, with a yard and a half of silk twenty inches wide. Of one material, it calls for thirteen yards twenty-two inches wide, or six yards and three-fourths forty-four inches wide, or six yards fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' WRAPPER, OUT-LINING A ROUND YOKE ON A FITTED BODY-LINING. (TO BE MADE WITH A STANDING OR A ROLLING COLLAR.)

(For Illustrations see Page 169.)

No. 7437.—Figured wool goods and plain silk are combined in this wrapper at fig-



7423



7423



7423

Front View.



7423

Back View.

LADIES' FULL RIPPLE CAPE. (TO BE MADE WITH A PLAIN OR FANCY MEDICI COLLAR.) (COPYRIGHT.)

(For Description see Page 175.)

ure No. 251 L, and rosettes of silk provide the ornamentation.

A comfortable wrapper which is both trim-looking and comfortable is here shown made of figured deep-red cashmere. The fronts and back are shaped in low, round outline and turned under at the top and gathered to form a pretty standing frill; they are arranged upon a high-necked body-lining to outline a round yoke. The body lining extends to basque depth and is closely adjusted by double bust and single under-arm darts, side-back gores and a center seam and closed at the center of the front with button-holes and buttons. The fronts are closed invisibly at the center to a desirable depth, and the hemmed front edges are tacked together below the closing. The fulness below the bust is drawn to the center and collected at the waist-line in three short rows of shirring at each side of the closing, the fulness falling below in full, soft folds that spread gracefully to the lower edge. The smooth effect at the sides is due to long under-arm darts taken up with the corresponding darts in the body lining. The back has a center seam, which terminates below the waist-line above extra fulness that is gathered up closely at the top and laid in a box-plait underneath; and the fulness at the waist-line is collected in three short rows of shirring to corre-

spond with the arrangement of the fulness at the front. The fulness in the skirt of the back falls in flowing folds to the lower edge, which is trimmed with a rather deep ruffle of the material finished to form a self-heading. The body lining is covered at the top with round yoke-facings of the material. The pattern provides two collars—a close-fitting high collar on the curate order and a rolling collar with widely flaring ends, both collars being shown in the engravings. The huge puff sleeves are gathered at the top and arranged upon smooth, coat-shaped linings that are covered below the puffs with round cuff-facings of the cashmere.

The wrapper presents opportunity for an effective mingling of shades or colors as well as tasteful combinations of fabrics. It will develop attractively in serge, flannel, camel's-

hair, foulé, cashmere, challis, and in India or China silk if a more elaborate garment be desired. The yoke and cuff facings may be of velvet, silk or some other pretty contrasting material,



7411

Front View.



7411

Back View.

LADIES' SINGLE-BREASTED COAT. (COPYRIGHT.)

(For Description see Page 175.)

or they may be of the wrapper fabric decorated with rows of braid, ribbon or insertion.

We have pattern No. 7437 in thirteen sizes for ladies from

twenty-eight to forty-six inches, bust measure. For a lady of medium size, the wrapper requires twelve yards of material twenty-two inches wide, or eight yards and a half thirty inches wide, or six yards and three-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

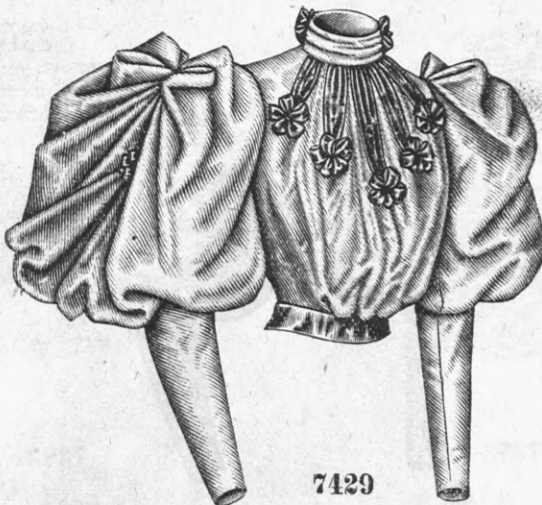
LADIES' TEA-GOWN. (TO BE MADE WITH LONG OR ELBOW SLEEVES AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.)

(For Illustrations see Page 170.)

No. 7427.—Black *gros de Londres*, turquoise-blue silk and *beurre* lace edging are combined in this tea-gown at figure No. 237 L, insertion, edging and ribbon providing the decoration.

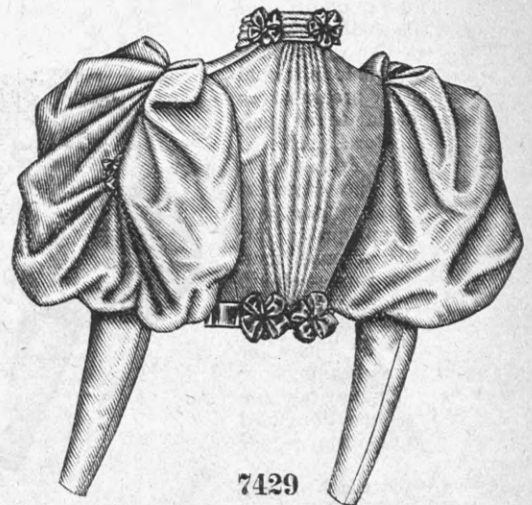
This is a remarkably graceful mode by which to develop either stately silks or unpretentious woollens. In the present instance the gown is made of nun's-veiling, the front view showing it in shell-pink trimmed with white lace insertion and pink ribbon, and the back view in violet, with *beurre* insertion and violet ribbon. The gown has closely adjusted Princess fronts of lining upon which are arranged loose fronts and a full vest, the Princess fronts being closed to a desirable depth at the center and tacked together below. The fronts and vest pass into the shoulder seams,

the center, the closing being made invisibly; it is gathered at the top to fall in full, flaring folds to the bottom, the fullness being drawn to the figure at the waist-line by ribbon ties, which are attached near the under-arm darts and knotted at the center in a



7429

Front View.



7429

Back View.

LADIES' BASQUE-WAIST, WITH BLOUSE FRONT. (CLOSED AT THE SHOULDER AND UNDER THE ARM.) (COPYRIGHT.)

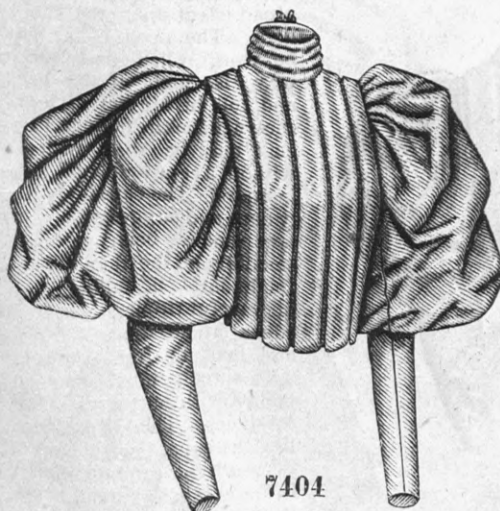
(For Description see Page 176.)



7404

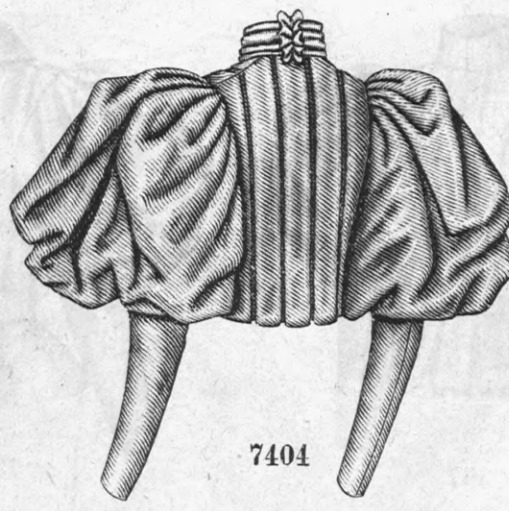


7404



7404

Front View.



7404

Back View.

LADIES' BOX-PLAITED BLOUSE-WAIST, CLOSED UNDER THE CENTER-FRONT PLAITS AND HAVING A FITTED BODY-LINING. (KNOWN AS THE PSYCHE BLOUSE.) (TO BE MADE WITH A HIGH OR LOW NECK AND WITH LONG OR SHORT SLEEVES.) (COPYRIGHT.)

(For Description see Page 176.)

and the fronts are fitted smoothly at the sides by long under-arm darts taken up with the corresponding darts in the Princess fronts. The vest is finished for a closing to a desirable depth at

ilar ribbon. The sleeves may be in full length or in elbow length, as preferred; they are in voluminous puff style, gathered at the top and bottom and arranged over coat-shaped lin-

pretty bow with long, flowing ends. The vest is decorated at the bust and at some distance from the bottom with three cross-wise rows of lace insertion and appears with very graceful effect between the fronts, which fall free from the shoulders in a broad box-plait at each side, the box-plaits overlapping the hemmed front edges with the effect of double folds and preserving their folds nearly to the lower edge. The back of the gown is in becoming Princess style. It is adjusted by side-back gores and a curving center seam, the shaping of the parts forming the skirt in graceful tubular folds or *godets* that spread gracefully to the lower edge, where a deep underfacing of canvas or hair-cloth may be added to emphasize the fashionable flare. The gown may be made with a slight train or in round length, as illustrated, the pattern providing for both lengths. A deep Bertha that is gathered at the top and trimmed with three rows of insertion falls in full, soft folds at the back and over the shoulders, its ends being secured to position beneath the box-plaits in the fronts. The back is covered above the Bertha with a seamless yoke-facing of the veiling, which conceals the gathered edge of the Bertha, and at the neck is a close-fitting curate collar overlaid with a wrinkled ribbon, the ends of which are closed at the back underneath a rosette bow of similar

ings, which will be faced below the sleeves to resemble deep, close cuffs when long sleeves are desired, or cut off at the lower edge of the sleeves when elbow sleeves are preferred. Deep frills of the vailing trimmed with two rows of insertion droop softly from the elbow sleeves. If a less fanciful completion be desired, the stock collar and Bertha may be omitted, as shown in the small view.

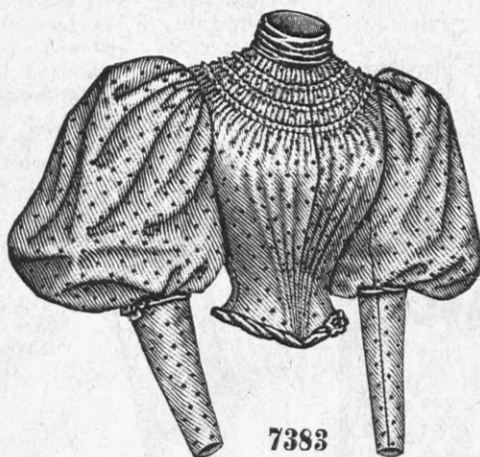
This attractive gown may be made suitable for a formal luncheon or for breakfast *en famille*, according to the quality of the material selected for its development. It is a laptable to the stateliest silks, satins and taffetas, and is equally appropriate for simple challis, French flannel, cashmere, nun's-veiling, etc. If a color combination be desired, the full vest may be of crêpe de Chine or crêpon of some harmonizing hue, and ribbon may take the place of the insertion used in the present instance for garniture.

We have pattern No. 7427 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the garment of one material for a lady of medium size, needs seventeen yards and seven-eighths twenty-two inches wide, or ten yards and a fourth thirty-six inches wide, or nine yards and a half forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' SINGLE-BREADED LONG COAT. (TO BE WORN WITH OR WITHOUT THE CAPE AND HOOD.)

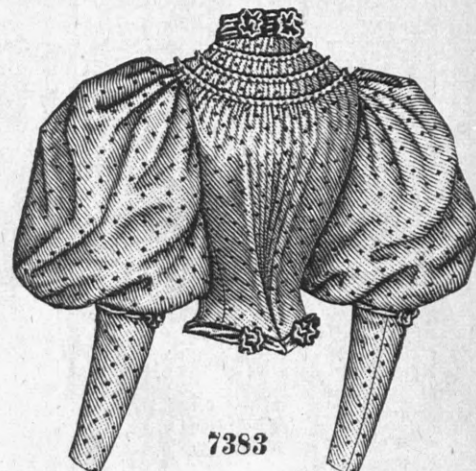
(For Illustrations see Page 171.)

No. 7389. — At



7383

Front View.



7383

Back View.

LADIES' SHIRRED BASQUE-WAIST. (COPYRIGHT.)

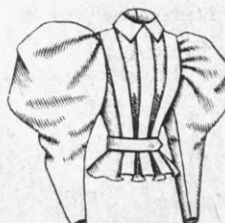
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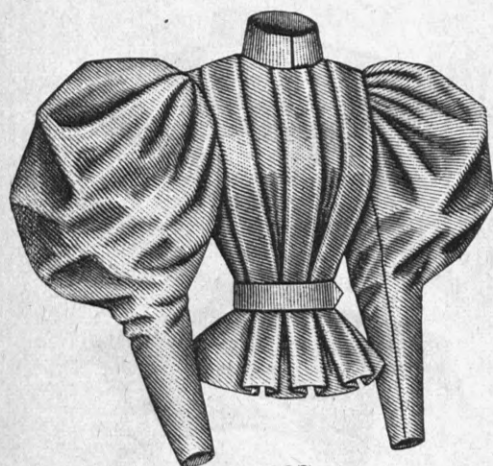
7397



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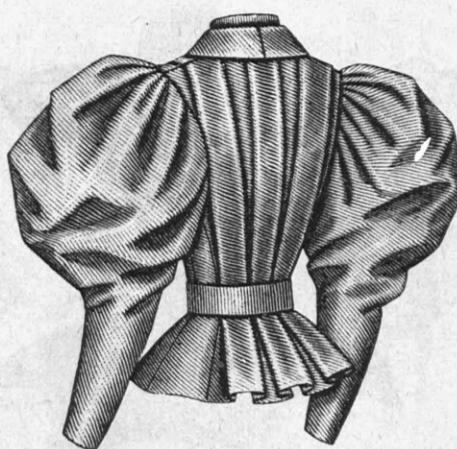


7397



7397

Front View.



7397

Back View.

LADIES' BOX-PLAIED BLOUSE, WITH FITTED LINING. (ALSO KNOWN AS THE GOLF OR NORFOLK JACKET.) (TO BE MADE WITH A HIGH NECK AND A STANDING OR ROLLING COLLAR, OR WITH AN OPEN NECK AND NOTCHED COLLAR AND LAPELS FOR WEAR WITH A CHEMISETTE.) (COPYRIGHT.)

(For Description see Page 177.)

figures Nos. 245 L and 246 L in this magazine this coat is shown made of other materials.

The coat is desirable for travelling, driving, walking and

general wear, and, developed in rubber-finished woollens or camel's-hair cloth, will form a stylish storm coat. The coat extends to the bottom of the dress and is here represented made of dark-blue cloth, the cape and hood being lined with bright plaid silk. The loose single-breasted fronts

are curved to the figure at the sides by long under-arm darts, and the back is fitted to follow the outline of the figure by side-back gores and a curving center seam, the center seam terminating below the waist-line at the top of long coat-laps, and the side-back seams disappearing under long, well pressed coat-plaits. The fronts are closed to the throat with button-holes and buttons. The two-seam *gigot* sleeves are sufficiently large to slip on easily over the huge sleeves of the fashionable gown. They are arranged at the top in forward and backward turning plaits that spread with the desirable broad effect upon the shoulders. The deep collar may be worn rolled flatly, or it may rise high at the back and roll in Medici style, as shown in the engravings. The coat may be worn with or without a cape and hood, as illustrated. The cape is stylishly deep and suggests the military modes, being adjusted smoothly on the shoulders by single darts and falling below in graceful ripples. Its front edges lap all the way down, and may be free or closed with three pointed straps attached with buttons and button-holes. The hood, which, like the cape, is attached underneath the rolling collar, is in rounding Capuchin style; it is shaped by a seam which extends from the top to the outer edge at the center and is lined with plaid silk, the outer edge being reversed to show the lining effectively. The free edges of the cape and rolling collar are finished with a single row of machine-stitching. The coat will develop handsomely in broadcloth, whipcord and plain and fancy coatings of all seasonable varieties. A



lining of plaid, striped or shaded silk may be added.

We have pattern No. 7389 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat will require fourteen yards and a half of material twenty-two inches wide, or seven yards and five-eighths forty-four inches wide, or six yards and a fourth fifty-four inches wide, with four yards and three-eighths of plaid silk twenty

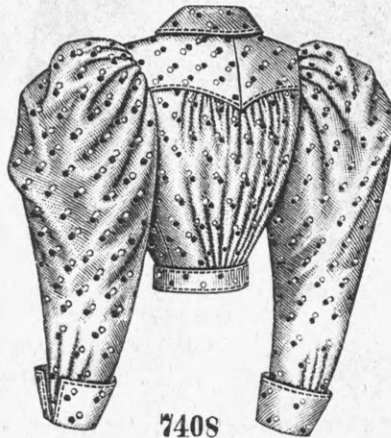
is handsome, and a band of fur trims the free edges of the ripple collar and the front edges of the cape. In the small illustrations the fancy Medici collar is illustrated.

Very stylish capes are made in this style from velvet, plush, cloth of light or heavy weight or fancy cloaking. A silk lining is necessary to a tasteful completion and fur, feather bands or passementerie will provide appropriate decoration.

We have pattern No. 7423 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape calls for four yards and three-eighths of material thirty inches wide, or three yards and a fourth forty-four inches wide, or two yards and three-eighths fifty-four inches wide, or two yards and a fourth sixty inches wide. In each case six yards of silk twenty inches wide will be needed to line. Price of pattern, 1s. or 25 cents.



7408
Front View.



7408
Back View.

LADIES' SHIRT-WAIST, WITH YOKE BACK. (TO BE MADE WITH A TURN-DOWN OR STANDING COLLAR AND WITH STRAIGHT OR REVERSED CUFFS.) (COPYRIGHT.)

(For Description see Page 178.)

LADIES' SINGLE-BREASTED COAT.

(For Description see Page 172.)

No. 7411.—This coat is shown developed in light diagonal and finished with machine-stitching at figure No. 244 L in this *DELINEATOR*.

A stylish single-breasted coat, which is dividing favor just now with the double-breasted styles, is here pictured made of Havane-brown broadcloth and finished in regulation tailor style with machine-stitching. The coat extends to the fashionable depth for short coats and is closely adjusted by single bust darts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps; and the side-back seams disappear under well-pressed coat plaits. The fronts are reversed at the top in pointed lapels that meet the rolling collar in notches, and the closing is made

inches wide to line the cape and hood. Price of pattern, 1s. 8d. or 40 cents.

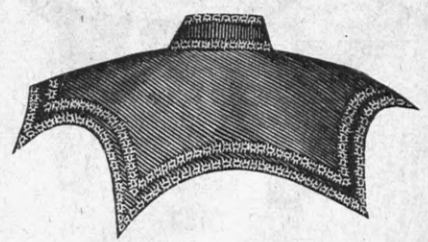
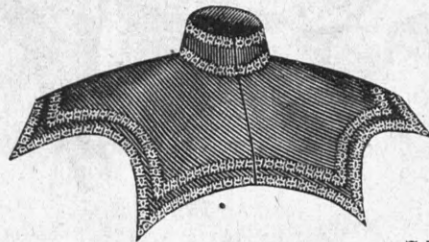
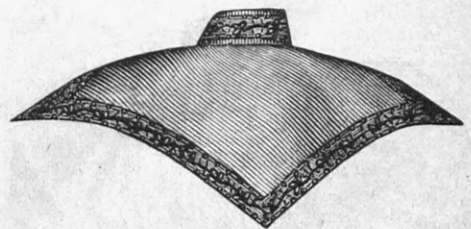
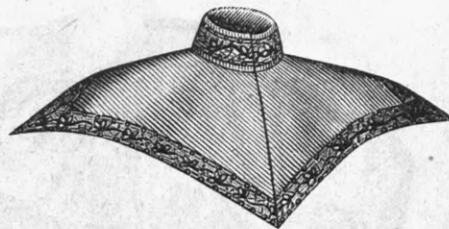
LADIES' FULL RIPPLE CAPE. (TO BE MADE WITH A PLAIN OR FANCY MEDICI COLLAR.)

(For Illustrations see Page 172.)

No. 7423.—At figure No. 242 L in this *DELINEATOR* this jaunty cape is shown made of velvet and decorated with embroidery, feather band and velvet ribbon.

The new capes have much to commend them in point of grace and beauty and they are the most convenient outside garments to assume with the bouffant dress sleeves in vogue. The cape here represented is made of violet velvet, lined with changeable violet silk, and decorated with velvet ribbon and fur. It is in circular form, with a seam at the center, and extends a trifle below the waist-line; it is quite smooth at the top but falls below in handsome ripples or flutes that are altogether the result of its shaping. The ripple collar presents a seam at the center of the back and has a rounding lower outline, its shaping causing it to fall in pronounced ripples. The neck may be completed with a high plain Medici collar shaped by a center seam, or with a fancy Medici collar that is gathered for a short distance along its lower edge at each side and mounted on a shaped band that may be made very elaborate by a softly folded band of velvet to which a rosette is tacked at each side of the closing, and at each side of the center seam. A decoration of fur at the edge of either collar

in single-breasted style below the lapels with button-holes and buttons. The immense one-seam *gigot* sleeves are mounted upon linings which are sufficiently large to slip on easily over the large dress sleeves in vogue. They are smooth upon the forearm and are arranged at the top in forward and backward turning plaits that stand out broadly on the shoulders and spread into a series of folds and wrinkles. The wrists are finished with two rows of machine-stitching, and two rows of stitching follow all the free edges of the coat. The curved openings



7419

Front Views.

Back Views.

LADIES' STAR COLLARS. (FOR WEAR WITH WAISTS, ETC.) (COPYRIGHT.)

(For Description see Page 178.)

to side pockets inserted in the fronts are outlined with machine-stitching and their ends are stayed with silk arrow-heads.

The coat is one of the smartest of the new modes and will

make up handsomely in melton, kersey, covert coating, whipcord, diagonal, rough serge, camel's-hair and other stylish coatings of either plain or fancy weave. The collar may be inlaid with velvet, if desired, or the simple finish selected in the present instance may be chosen. A stylish example of the mode is of snuff-brown broadcloth, with bands of Alaska sable applied to the wrist edges and outlining the collar and lapels for decoration and large smoked pearl buttons for the closing; a lining of changeable silk is added.

We have pattern No. 7411 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat calls for seven yards and a fourth of material twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or three yards and an eighth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

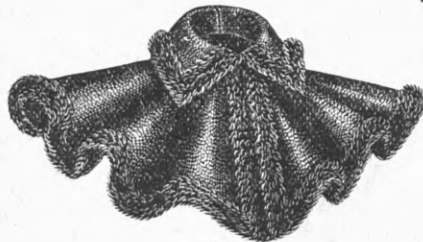
bon graduated in length, each band terminating under a pretty rosette-bow of narrower ribbon.

Waists of this kind are made of the handsomest and also of the most inexpensive silks, as well as of crêpon, cashmere, plaid mohair, fancy shepherd's check, etc. A simple decoration of velvet or satin ribbon is in good taste, as the waist is in its arrangement dressy and ornate. The garment may be covered all over with accordion-plaited or embroidered chiffon.

We have pattern No. 7429 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist requires six yards and three-fourths of material twenty-two inches wide, or five yards thirty inches wide, or three yards and three-eighths forty-four inches wide, or three yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.



7421



7421

Front View.



7421

Back View.

LADIES' RIPPLE CAPE-COLLAR. (FOR OUTDOOR WEAR.) (COPYRIGHT.)

(For Description see Page 179.)

LADIES BASQUE-WAIST, WITH BLOUSE FRONT. (CLOSED AT THE SHOULDER AND UNDER THE ARM.)

(For Illustrations see Page 173.)

No. 7429.—Napoleon-blue crêpe de Chine and darker velvet are united in this basque-waist at figure No. 250 L in this magazine, bands of point Venise insertion providing the garniture.

The popularity of fancy waists increases, and this mode presents new and graceful features. Taffeta silk—tan shot with rose color—was here chosen for its development and satin ribbon decorates it tastefully. The full front and full seamless back are separated by under-arm gores which produce a close adjustment at the sides; and the waist is arranged upon a body lining that is closely fitted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The full blouse-front is made over a dart-fitted lining-front and is drawn into soft folds by gathers at the top and bottom, the fulness being drawn well to the center and drooping in blouse fashion; and the closing is made along the left shoulder, arm's-eye and under-arm seams. The fulness in the back is drawn to the center by gathers at the top and bottom, and the lower edge of the basque-waist is encircled by a fitted belt that is covered with a ribbon and closed at the left side, two rosettes being placed at the back and one at each side of the center. The standing collar is covered with a crush collar of silk and is closed at the left side under a ribbon rosette, a similar rosette decorating the opposite side of the collar. The coat-shaped sleeves are covered

by huge balloon puffs that are gathered at the top and bottom and arranged in two seamed bournouses at the top and further draped by three upward-turning plaits between the bournouses and three similar plaits some distance below these, the lower group of plaits being secured under a dainty ribbon rosette. The front of the blouse is adorned with five wrinkled bands of rib-

LADIES' BOX-PLAITED BLOUSE-WAIST, CLOSED UNDER THE CENTER-FRONT PLAITS AND HAVING A FITTED BODY-LINING. (KNOWN AS THE PSYCHE BLOUSE.)

(TO BE MADE WITH A HIGH OR LOW NECK AND WITH LONG OR SHORT SLEEVES.)

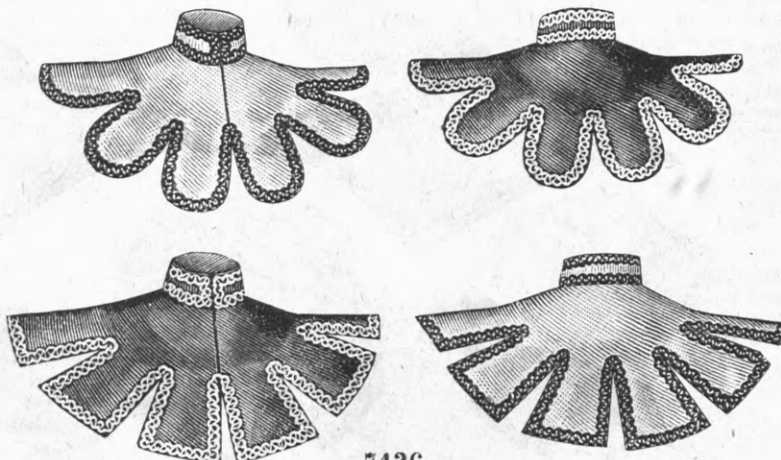
(For Illustrations see Page 173.)

No. 7404.—Another view of this blouse-waist may be obtained by referring to figure No. 249 L in this DELINEATOR, where it is represented made of plain and figured crêpe de Chine.

This picturesque blouse-waist is known as the Psyche blouse, and may be made with a high neck and long sleeves or with a low square or pointed neck and short sleeves, the pattern providing for the several styles shown in the engravings. For the development of the blouse-waist a soft variety of silk was selected in the present instance. The back is arranged in five box-plaits and the front displays five similar box-plaits. The box-plait at the center of the front conceals the closing, and all

the box-plaits are stitched along their underfolds. The fronts and back are joined in shoulder and under-arm seams, the shoulder seams passing into the shoulder seams of the body lining, which is shorter than the blouse-waist and closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The slight fulness at the lower edge of the blouse is collected in gathers, and the lower edges of the outside and lining are finished together, the waist drooping softly below the lining and being deepest at the center of the front to form a

gracefully rounding outline. The coat-shaped sleeves are covered above the elbow with voluminous puffs that are gathered at the top and bottom and are disposed in softly draped folds by a cluster of three upturning, overlapping plaits tacked near the shoulder seam just below the top. At the neck is a close-fitting curate collar of becoming height covered with a crush collar, the frill-fin-



7436

Front Views.

Back Views.

LADIES' COLLARS, IN ROUND AND SQUARE TABS. (FOR WEAR WITH BASQUES, ETC.) (COPYRIGHT.)

(For Description see Page 179.)

ished ends of which are closed at the center of the back. When the neck is shaped in low, pointed or Pompadour outline, the upper edge of the blouse-waist is decorated with lace insertion, and when the sleeves are cut off below the puffs, their lower edges will be trimmed to accord with the neck ornamentation.

The blouse will be especially becoming to youthful figures and matrons of slight build. It may accompany one of the new *godet* skirts of *moiré*, *gros de Londres* or some pretty variety of woollen goods, and may be of taffeta, *peau de cygne*, shot or shaded fancy silk, India silk or satin. All soft varieties of woollen goods, such as *crépon*, *challis*, *vailing* and *cashmere*, are also adaptable to the mode, and the garniture may be ribbon, *gimp* or *passementerie*.

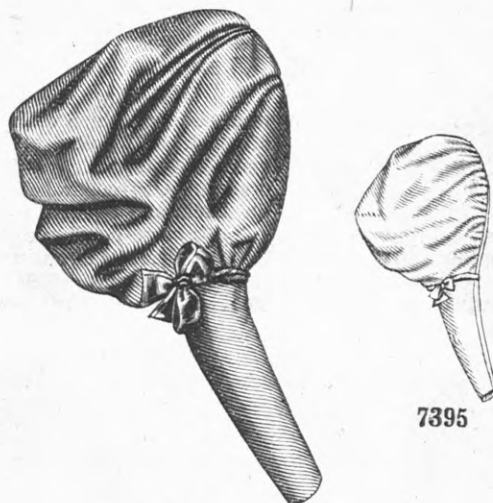
We have pattern No. 7404 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the blouse-waist of one material for a lady of medium size, requires six yards and seven-eighths twenty-two inches wide, or three yards and a half forty-four inches wide, or three yards and three-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SHIRRED BASQUE-WAIST.

(For Illustrations see Page 174.)

No. 7383.—This basque-waist is pictured made of light *crépon* and trimmed with black lace insertion and ribbon at figure No. 240 L in this *DELINEATOR*.

The shirrings at the top of the basque-waist produce a pretty fulness, and at the waist-line fine plaits draw the fronts and back in closely to the figure. For the development of the basque-waist in the present instance dull-red *crépon* spotted with black was selected, and black satin ribbon provides attractive decoration. The waist is arranged on a well fitted lining having double bust darts and the usual gores and center seam, the closing being made at the center of the front. The full fronts and full back are separated by under-arm gores and are gathered at the neck edge and shirred to have the effect of a round yoke by three spaced tuck-shirrings. The fulness in the front is laid in three forward-turning, overlapping plaits at each side of the hemmed front edges, and the fulness in the back is laid in three backward-turning, overlapping plaits at each side of the center, the plaits being tacked to position for a short distance above the lower edge and flaring becomingly. The lower edge of the basque-waist shapes a short point at the center of the front and back and is concealed by a twisted ribbon, the ends of which are closed invisibly at the left side beneath a small rosette. A similar rosette is placed at the back at each side of the center. The standing collar is overlaid with a wrinkled stock of ribbon that is decorated with two rosettes at the back. The coat-shaped sleeves are surmounted by huge balloon puffs which reach to the elbow and are gathered at the top and bottom to droop prettily; the puffs are encircled at their lower edges by a wrinkled ribbon that terminates in a dainty bow on the outside of the arm.



7395

LADIES' PUFFED DRESS SLEEVE. (THE PUFF TO BE GATHERED OR PLAITED.) (COPYRIGHT.)

(For Description see Page 179.)

The mode is suitable for all the novelty dress goods in vogue and is especially pretty made in silk, *crépon*, *cashmere*, etc. Velvet or satin ribbon will provide effective decoration.

We have pattern No. 7383 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist requires five yards of material twenty-two inches wide, or three yards and a half thirty inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BOX-PLAIED BLOUSE, WITH FITTED LINING. (ALSO KNOWN AS THE GOLF OR NORFOLK JACKET.) (TO BE MADE WITH A HIGH NECK AND A STANDING OR ROLLING COLLAR, OR WITH AN OPEN NECK AND NOTCHED COLLAR AND LAPELS FOR WEAR WITH A CHEMISETTE.)

(For Illustrations see Page 174.)

No. 7397.—This blouse is shown made of cheviot and finished with machine-stitching at figure No. 247 L in this *DELINEATOR*.

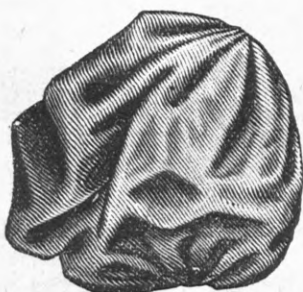
The blouse, which is popularly known as the Golf or Norfolk jacket, may be made up in a variety of ways with a high neck and a standing or rolling collar, or with an open neck and notched collar to be worn with a chemisette, the several styles being shown in the engravings.

For its development navy serge was chosen in the present instance. To ensure a perfectly smooth adjustment, the blouse is arranged upon a lining that is fitted by double bust darts, under-arm and side-back gores and a curving center seam and closed invisibly at the center of the front. The back, which is separated from the fronts by under-arm gores, is laid in a box-plait at the center and in a similar box-plait at each side, all the box-plaits being stitched along their underfolds from the top to the waist-line and falling free below. The front is box-plaited to correspond with the back, and the closing is made under the box-plait at the center. The blouse is trimly belted, the belt having a pointed, overlapping end and being closed at the left side of the front. The *gigot* sleeves are shaped by inside seams only and mounted on coat-shaped linings, the stylish fulness at the top being collected in closely drawn gathers that produce the admired bouffant effect to the elbow, below which a smooth and comfortably close adjustment is maintained.

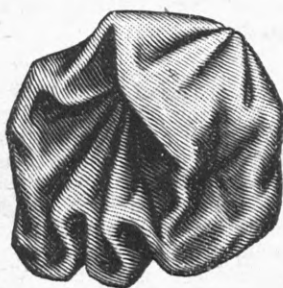
The standing collar is stylishly high and closed at the throat, and the rolling collar, which may be substituted for the standing collar, has widely flaring ends. The neck of the blouse fronts may be cut in V shape to accommodate a coat collar and lapels of stylish breadth, which meet the collar in notches; and the lining fronts may be faced with the material and the neck finished with a standing collar, to simulate a chemisette; or the lining fronts may be cut out and finished with blouse fronts to leave an open neck so that a linen

chemisette and four-in-hand scarf may be worn.

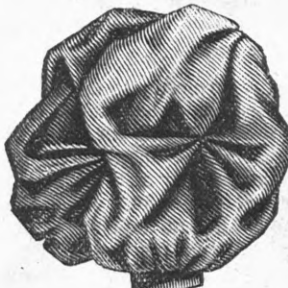
This blouse will form a stylish accompaniment to any of the new *godet* or fluted skirts and may match the skirt or be in



7405



7405



7405

LADIES' SHORT BALLOON-PUFF DRESS SLEEVE. (TO BE DRAPED OR NOT AND TO BE MADE WITH OR WITHOUT THE BAND AND FITTED LINING.) (COPYRIGHT.)

(For Description see Page 180.)

direct contrast to it. Cloth, cheviot, serge, whipcord, hopsacking, tweed and camel's-hair are a few of the materials adaptable to the mode, and if a plain finish be undesirable, a velvet collar of harmonizing shade may be added.

We have pattern No. 7397 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires six yards and three-eighths of material twenty-two inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SHIRT-WAIST, WITH YOKE BACK. (TO BE MADE WITH A TURN-DOWN OR STANDING COLLAR AND WITH STRAIGHT OR REVERSED CUFFS.)

(For Illustrations see Page 175.)

No. 7408.—Another illustration of this waist, showing it made of striped silk, is given at figure No. 248 L in this DELINEATOR.

This pretty shirt-waist is one of the simplest of the numerous attractive forms in which the shirt-waist is displayed. Spotted chambray was here selected for its development. The left front is turned under for a hem, while the right front is turned under widely and stitched a little back of the fold and also stitched together a short distance back of the fold to form a narrow tuck that is turned backward to produce the effect of a box-plait. The closing is made with button-holes and buttons or with studs, and the fronts are gathered at the neck edges and the fulness is drawn well to the center by two short rows of shirring at the waist-line. The seamless back is gathered at the top and sewed to a pointed yoke which is shaped by a seam at the center, the fulness at the waist-line being drawn closely to the center by two short rows of shirring. All the shirrings are tacked to a stay that extends about the waist to form a casing for tapes to draw the shirt-waist closely to the figure. The one-seam shirt-sleeves are gathered full at the top and scantily at the bottom, and may be finished with straight or reversed cuffs. When the straight cuffs are used, the sleeves are slashed at the back of the arm, one edge of the slash being finished with a pointed overlap; and the cuffs are closed with button-holes and buttons or with studs. The ends of the reversed cuffs are joined in short seams under the roll and flare prettily on the sleeves. The pattern provides two styles of collars—one a rolling collar which is mounted on a shaped band, and the other in standing style with its front ends hollowed uniquely. The waist is encircled by a belt with pointed ends that close in front.

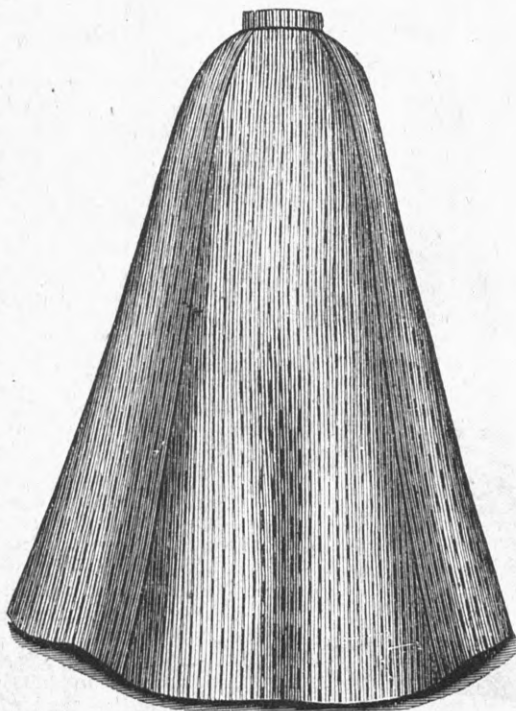
For economy's sake silk that is plain or figured will be frequently chosen, but the vast majority of waists of this kind will be of wash cheviot, Madras, lawn, dimity, gingham, chambray or pale tints of cashmere or vailing. The finish will most frequently be machine-stitching and the waist may be appropriately worn with gored, draped or full skirts.

We have pattern No. 7408 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the shirt-waist of one material for a lady of medium size, requires four yards and a half twenty-two inches wide, or four yards twenty-seven inches wide, or three yards and three-eighths thirty-six inches wide. Price of pattern, 1s. or 25 cents.

LADIES' STAR COLLARS. (FOR WEAR WITH WAISTS, ETC.)

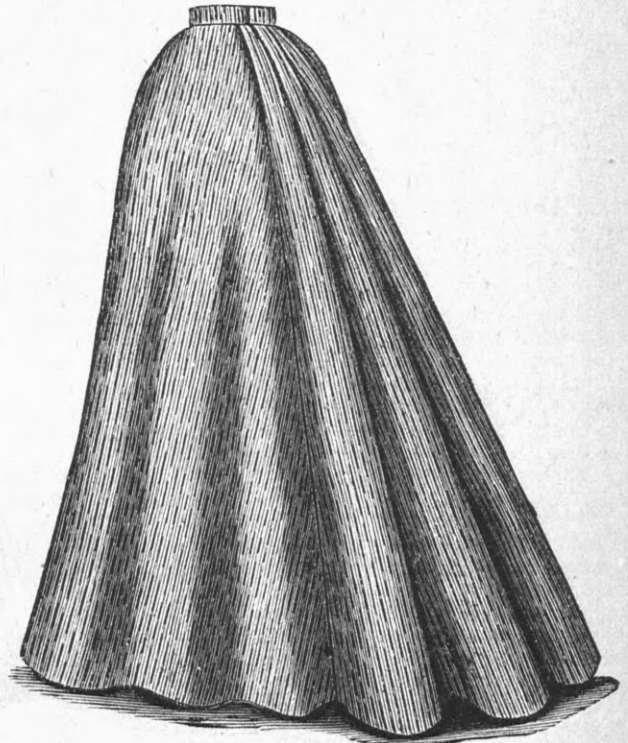
(For Illustrations see Page 175.)

No. 7419.—Two styles of star collars are included in this pattern, either of which will form a becoming accessory to any style of waist. The collars are pictured made of plain woollen dress goods of seasonable texture, and lace insertion supplies the decoration. One collar has six points—two at the front, two at the back and one on each shoulder. It extends to the bust and to a corresponding depth at the back and droops broadly on the shoulders, its circular shaping permitting it to fall perfectly smooth all round. This collar is closed at the center of the front and is topped by a stylishly high collar on the curate order.



7438

Side-Front View.



7438

Side-Back View.

LADIES' SIX-GORED SKIRT, ARRANGED TO FORM THREE Godets AT THE BACK. (COPYRIGHT.)

(For Description see Page 180.)

The lower edges of the star collar are decorated with two spaced rows of narrow lace insertion, and the upper and lower edges of the curate collar are decorated with one row of similar insertion.

The other collar forms four points—a deep point at the center of the front, a corresponding point at the center of back and a point upon each shoulder. The construction of this collar is identical with the one just described, and it is also surmounted with a close-fitting standing collar. The edges of the star collar are trimmed with point de Gène insertion, and the standing collar is overlaid with a row of similar insertion.

Either of these collars will lend an air of quaintness to a simple toilette or may be added to a fanciful basque or waist to enhance the general good effect. The collars may be developed in plain or miroir velvet, miroir moiré, gros de Londres or some other equally handsome fabric. They may be quite as suitably made of an inexpensive variety of woollen goods, with passementerie, insertion, fancy braid or gimp for garniture.

We have pattern No. 7419 in three sizes, small, medium and large. In the medium size, the outside section of the six-pointed collar will need one yard of material twenty inches wide, or seven-eighths of a yard twenty-seven or thirty inches wide, or

three-fourths of a yard forty-four inches wide. The outside section of the four-pointed collar calls for seven-eighths of a yard twenty or twenty-seven inches wide, or three-fourths of a yard thirty inches wide, or five-eighths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' RIPPLE CAPE-COLLAR. (FOR OUTDOOR WEAR.)

(For Illustrations see Page 176.)

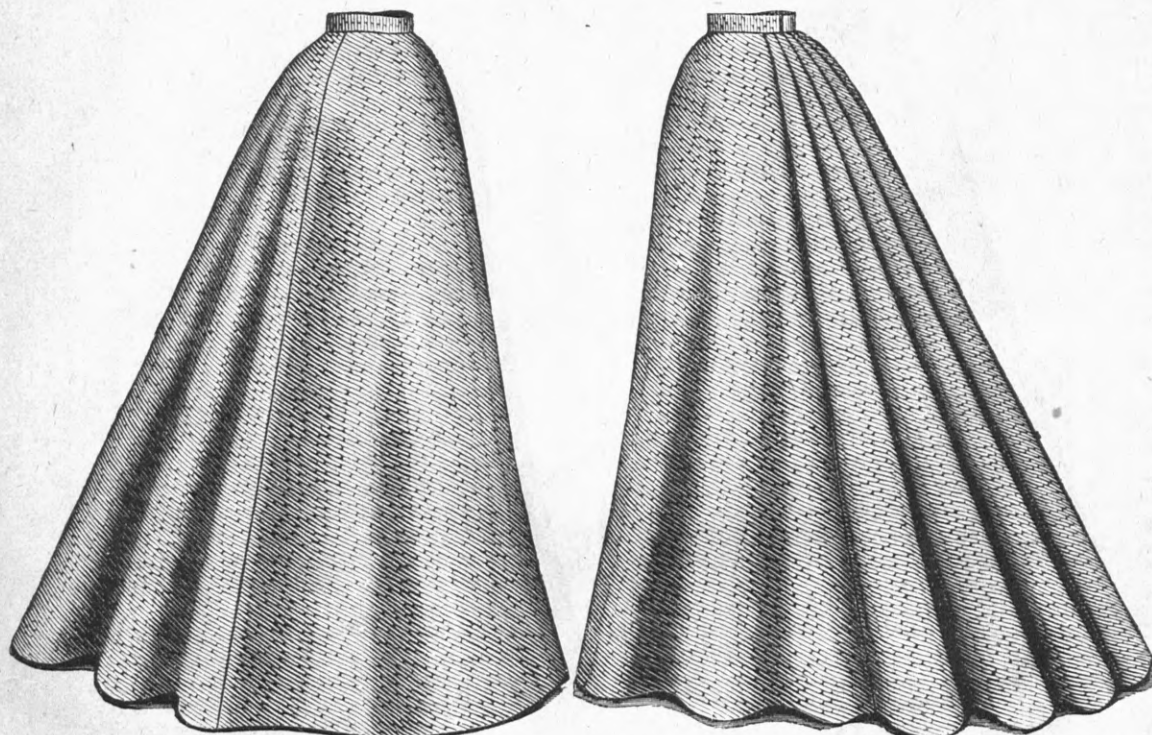
No. 7421.—Independent collars of fanciful design to be worn over coats, capes and jackets hold a prominent place among the novelties of the season. The ripple cape-collar is most in favor, and the one here shown developed in chestnut-brown velvet and trimmed with black fur is very attractive. It is shaped by a center seam and extends to the bust and to a corresponding depth at the back; it stands out broadly upon the shoulders, and the series of flutes or ripples into which it falls are the result of its circular shaping. The collar is topped by a handsome collar which has widely flaring ends, and which may be worn rolled softly or in standing style to protect the throat, as

ure No. 238 L and the collar with square tabs at figure No. 239 L in this *DELINEATOR*.

These collars, which are here shown made of plain dress goods, are unique in design and, therefore, likely to secure a large following among women who admire quaint accessories. They are stylishly deep, extending to the bust and to a corresponding depth at the back, and in fashioning are identical, each being shaped in circular style and closed invisibly at the center of the front. One collar is shaped to form a series of deep, square tabs, and the other a series of deep, round tabs; and both collars stand out on the shoulders to impart the broad effect so popular just now. Topping each collar is a close-fitting standing collar of becoming height closed at the throat. The collars are decorated along the edges of the tabs with narrow gimp, and the upper and lower edges and the ends of each standing collar are trimmed to correspond.

Developed in plain or miroir velvet or moiré, moiré antique or satin and edged with lace insertion or gimp, either of these collars may be added to a dressy house, reception or theatre toilette. The collars may, if preferred, be developed in the same fabric as the dress they are intended to accompany but they will present a more stylish appearance if a contrasting fabric is used.

We have pattern No. 7436 in three sizes, small, medium and large. In the medium size, the outside section of either collar requires one yard of material twenty inches wide, or three-fourths of a yard thirty inches wide, or three-fourths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.



7398

Side-Front View.

7398

Side-Back View.

LADIES' FIVE-GORED RIPPLE SKIRT, HAVING THE BACK-GORES ARRANGED IN FOUR *GOSETS*. (COPYRIGHT.)

(For Description see Page 180.)

shown in the engravings. The collar is closed invisibly at the center of the front, and its edges are trimmed with black fur. It is lined throughout with brown satin.

These collars may be of handsome miroir moiré or plain or miroir velvet in black, brown, green or dark-blue for calling, theatre, driving or other dressy wear. Less expensive but equally effective collars may be of satin or cloth, with lace insertion, handsome passementerie or fur for decoration.

We have pattern No. 7421 in three sizes, small, medium and large. In the medium size, the cape-collar calls for a yard and three-fourths of material twenty inches wide, or a yard and a fourth thirty inches wide, or seven-eighths of a yard forty-four inches wide, or five-eighths of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' PUFFED DRESS SLEEVE. (THE PUFF TO BE GATHERED OR PLAITED.)

(For Illustrations see Page 177.)

No. 7395.—The disposition of fulness at the top of the volum-

inous puff may be varied, as shown in the illustrations. Heliotrope silk was used for making this sleeve, and darker ribbon decorates it tastefully. The coat sleeve is adjusted by the usual inside and outside seams and is covered nearly to the elbow by a puff that may be gathered at the top or laid in three double box-plaits, as preferred, the gathered puff being also gathered along one edge of the seam. The puff is shaped to be very wide at the top and almost close fitting at the lower edge, where a very slight fulness is collected in gathers, and it spreads broadly but with the fashionable slope on the shoulders. At the bottom of the puff is arranged a twisted band of ribbon terminating in a dainty bow at the back of the arm.

Dress goods of all kinds may be made up in this manner; and silk will be especially attractive with cashmere and soft woollens in bright or subdued colors commonly known as novelty goods. Washable fabrics may also be developed by the mode.

We have pattern No. 7395 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves plaited at the top for a lady whose arm measures eleven inches as described, requires three yards and an eighth of

LADIES' COLLARS, IN ROUND AND SQUARE TABS. (FOR WEAR WITH BASQUES, ETC.)

(For Illustrations see Page 176.)

No. 7436.—The collar with round tabs is again shown at fig-

material twenty-two inches wide, or a yard and three-fourths forty-four inches wide, or a yard and five-eighths fifty inches wide. A pair of sleeves gathered at the top calls for three yards and three-eighths twenty-two inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and seven-eighths fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' SHORT BALLOON-PUFF DRESS SLEEVE. (TO BE DRAPED OR NOT AND TO BE MADE WITH OR WITHOUT THE BAND AND FITTED LINING.)
(For Illustrations see Page 177.)

No. 7405.—Three different effects of this sleeve are shown in these engravings, two views picturing varying methods of draping, while a third shows the sleeve undraped. A handsome quality of grosgrain silk was here selected for the sleeve, which is of great width and in balloon style. The sleeve, which is shaped with only one seam, is made over a lining that is also shaped by one seam, and is gathered at the top and bottom. It may be finished at the bottom with or without a band that fits the arm closely. An interlining of tarlatan is used to give body to the silk and cause it to stand out with elegant effect. The more elaborate draped effect is produced by two downward-turning plaits made at the center and two upturning plaits at each side, the plaits being caught to the lining. A simpler draped effect is achieved by three tackings made to the lining, one at the center and one at each side. The lining may be omitted in the undraped sleeve.

Evening bodices that are completed with sleeves in this style will be much enhanced in beauty and elegance. For plain or brocaded silks or those that are heavily corded the mode is appropriate, and chiffon, lace or *mousseline de soie* may be draped over the silk if it is desirable to add an extremely elegant finish.

We have pattern No. 7405 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires two yards and three-fourths of goods twenty-two inches wide, or a yard and a fourth forty-four inches wide, or a yard and a fourth fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' SIX-GORED SKIRT, ARRANGED TO FORM THREE *GODETS* AT THE BACK.

(For Illustrations see Page 178.)

No. 7438.—This graceful skirt forms part of the stylish toilet

ettes illustrated at figures Nos. 240 L and 242 L in this magazine.

Tabac-brown novelty suiting was here chosen for the development of the skirt, which is composed of six gores and is almost sheath-like in its closeness at the top, except at the back, where the three back-gores are each laid in a box-plait, this arrangement of the fulness producing three round organ-pipe flutes or *godets*. The back-gores are interlined with hair-cloth, which emphasizes the rounding folds and causes them to stand out stylishly from the figure. At the bottom the skirt measures about four yards and a quarter round in the medium sizes, and the flare at the foot and the flutes at the front and sides may be emphasized by interlining the front-gores to the top or to the knees with hair-cloth. The placket is finished at the left side above the seam nearest the center of the back, and the top of the skirt is completed with a belt.

Scotch cheviot, camel's-hair, goat's-hair *crépon*, perforated or plain cloth, silk-warp *crépons* and the new silks, satins and velvets will show to excellent advantage in this skirt, which may be plainly completed or decorated with folds of the material, bands of passementerie, jet, fur, braid or ribbon.

We have pattern No. 7438 in ten sizes for ladies from twenty to thirty-eight inches, waist measure. To make the skirt of one material for a lady of medium size, requires seven yards and a half twenty-two inches wide, or five yards and five-eighths forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7387



7387



7387

Front View.



7387

Back View.

LADIES' YOKE NIGHT-GOWN. (KNOWN AS THE MOTHER-HUBBARD NIGHT-GOWN.) (TO BE MADE WITH A BYRON OR SAILOR COLLAR.) (COPYRIGHT.)

(For Description see Page 181.)

LADIES' FIVE-GORED RIPPLE SKIRT. HAVING THE BACK-GORES ARRANGED IN FOUR *GODETS*.
(For Illustrations see Page 179.)

No. 7398.—This skirt is shown differently developed at figures Nos. 244 L and 247 L in this magazine.

Shot suiting in a deep fawn shade was here selected for the skirt, which consists of five gores. The moderately wide front and side gores, which ripple stylishly, are narrow at the top and perfectly smooth fitting, the fulness of the skirt being distributed in the two gores at the back, which are formed into two box-plaits at the top at each side of the center seam; the

plaits gradually expand in four *godets* to the lower edge, where the skirt measures six yards round in the medium sizes. The placket is finished above the center seam, and the top of the skirt is completed with a belt. An elastic band is secured across the back-gores to hold the fulness in position.

Serge, camel's-hair, novelty suiting, silk, satin and light-weight dress goods of various kinds may be satisfactorily made up in this manner. Crinoline or stiffening is not considered indispensable, but its use is a matter of individual taste. If elaboration is desired, decoration may be applied to the lower edge of the skirt.

We have pattern No. 7398 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the garment needs eight yards and a fourth of material twenty-two inches wide, or five yards and a fourth forty-four inches wide, or four yards and seven-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' YOKE NIGHT-GOWN. (KNOWN AS THE MOTHER HUBBARD NIGHT-GOWN.) (TO BE MADE WITH A BYRON OR SAILOR COLLAR.)
(For Illustrations see Page 180.)

No. 7387.—The simplicity of this night-gown will recommend it to women who make their own *lingerie*.

The gown is fashioned in Mother-Hubbard style and will permit the lavish application of trimmings of lace, embroidery or fancy stitching. In this instance it is quite simply developed in muslin, with embroidery for decoration. The fronts and back are joined in under-arm seams and gathered at the top to fall with pretty fullness from the square yoke, which is shaped by shoulder seams. The front edge of the right front is turned under deeply all the way down and stitched to form a hem for a desirable depth, the fronts being stitched together below to give the effect of a plait. Along the hem the fronts are closed with button-holes and buttons. The full shirt sleeves are gathered at the top and bottom and finished with wristbands, from which frills of embroidery fall softly over the hands. The neck may be finished with a Byron or a sailor collar, which is trimmed with a frill of embroidery that is continued down the hem of the overlapping front.

The mode is suitable for wash silk, lawn, cambric and the various other fabrics used for gowns of this kind. It may be simply or elaborately trimmed with lace, embroidery, feather-stitching and ribbon.

We have pattern No. 7387 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment will require eleven yards of material twenty inches wide, or six yards thirty-six inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' SACK NIGHT-GOWN, WITH YOKE FACING. (TO BE MADE WITH A ROLLING OR STANDING COLLAR.)
(For Illustrations see this Page.)

No. 7402.—This is a comfortable and durable mode by which to make a bed-gown, and for its development white muslin was chosen, with bands of insertion for the wristbands and embroidered edging for decoration. Shoulder and under-arm seams shape the garment, and the fronts are closed

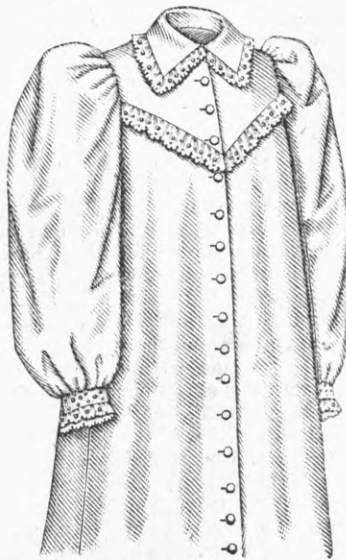
all the way down with button-holes and buttons. Arranged upon the top of the gown are deep yoke-facings that are deeply pointed at the center of the back and front; their shoulder edges pass into the shoulder seams, and their lower edges are decorated with a frill of embroidered edging. The neck may be finished with a rolling collar or with a close-fitting standing collar. The free edges of the collar are decorated with embroidered edging. The shirt sleeves are gathered at their upper and lower edges and finished with wristbands of muslin decorated with a frill of embroidered edging.

Gowns of this kind are made of cambric, lawn, muslin or wash silk, and the decoration is usually lace, insertion or embroidered edging, and sometimes frills of the material are used.

We have pattern No. 7402 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the gown requires nine yards and an eighth of material twenty-two inches wide, or seven yards and a fourth twenty-seven inches wide, or five yards and three-fourths thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.



7402



7402

Front View.



7402

Back View.

LADIES' SACK NIGHT-GOWN, WITH YOKE FACING. (TO BE MADE WITH A ROLLING OR STANDING COLLAR.) (COPYRIGHT.)

(For Description see this Page.)



7399

Front View.



7399

Back View.

LADIES' DRAWERS, WITH YOKE FRONT AND BAND BACK. (BUTTONED AT THE SIDES.) (COPYRIGHT.)

(For Description see this Page.)

LADIES' DRAWERS, WITH YOKE FRONT AND BAND BACK. (BUTTONED AT THE SIDES.)

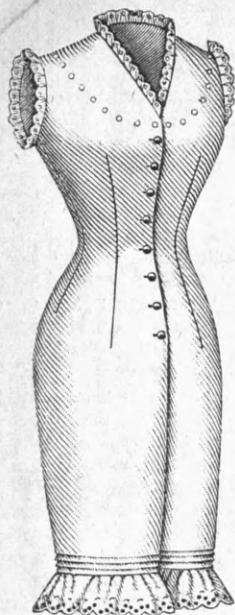
(For Illustrations see this Page.)

No. 7399.—These drawers are pictured made of muslin, and trimmed with tucks, insertion and embroidery. While the drawers are designed with special regard for comfort, the matter of ironing, which by many women is regarded as of much importance, has not been overlooked. Three patterns are provided, and the choice of any one of them is a matter of taste. One pair of drawers has curved lower and front edges and takes the most graceful lines, but will not fold evenly in ironing. The other two pairs of drawers are fitted with straight lower edges and will fold evenly, the difference between them being that one is considerably curved at the front edge to remove some of the fullness, while the other is cut in a straight line

with the front edge. The drawers are of comfortable width, and the shaping is accomplished by the usual leg-seams, and a seam at the center of the front and back. The upper edges of the drawers are gathered and joined at the back to a band and at the front to a yoke, which is shaped by a center seam, the yoke and band being closed at the sides with button-holes and buttons above openings of desirable length. Several of the best methods for finishing the side openings are directed in the label accompanying the pattern. The drawers are trimmed with frills of embroidered edging surmounted by a band of insertion and a cluster of tiny tucks. As the tucks are merely a matter of personal taste, they are not considered in the pattern, but

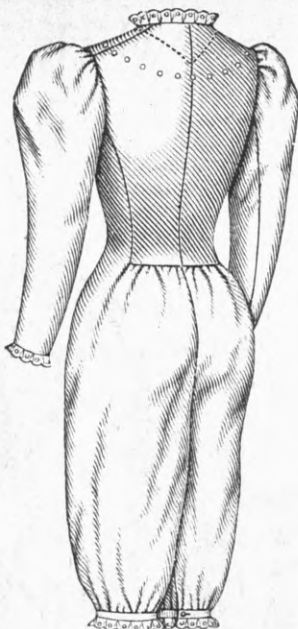
allowance for them may easily be made when cutting the parts. Fine muslin, cambric and canton flannel may be chosen for

of material twenty-two inches wide, or three yards and a half thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.



7381

Front View.



7381

Back View.

LADIES' COMBINATION CORSET-COVER OR CHEMISE AND OPEN DRAWERS. (TO BE MADE WITH A HIGH OR LOW NECK, WITH OR WITHOUT SLEEVES, AND WITH THE DRAWERS PLAIN AT THE KNEE OR FINISHED WITH A BAND.) (COPYRIGHT.)

(For Description see this Page.)

drawers of this kind, and lace or edging and insertion, tucks, feather-stitched bands, etc., may provide the decoration.

We have pattern No. 7399 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the drawers for a lady of medium size, calls for two yards and a fourth of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' COMBINATION CORSET-COVER OR CHEMISE AND OPEN DRAWERS. (TO BE MADE WITH A HIGH OR LOW NECK, WITH OR WITHOUT SLEEVES, AND WITH THE DRAWERS PLAIN AT THE KNEE OR FINISHED WITH A BAND.)

(For Illustrations see this Page.)

No. 7381.—This style of undergarment is a favorite with women inclined to stoutness, and also with women who like to remove as much weight as possible from their hips. It is shown made of fine white cambric. The fronts are comfortably adjusted by single bust and under-arm darts and are extended to form the drawers. The back extends but little below the waist-line and is shaped by a curving center seam; it joins the fronts in shoulder and side seams, and the closing is made at the center of the front with button-holes and buttons. The drawers are shaped by inside leg-seams and are gathered at the top across the back and joined to the lower edge of the short back. The drawers may be plain at the knee and trimmed with a cluster of fine tucks and a frill of embroidery, or they may be gathered at the knee and finished with narrow bands that close with buttons and button-holes below short openings left at the seams. The tucks are not considered in the pattern, so allowance for them must be made when cutting. The garment may be made with or without long, coat-shaped sleeves and with a high neck, or with a neck high at the back and cut in a low V at the front or with a low V or round neck, as preferred.

The garment may be made up in wash silk, surah, batiste, cambric and bleached muslin. Silk garments of this class are as frequently made up in pale-blue, pink or mauve as they are white, and the decoration may consist of point de Paris lace and insertion, feather-stitching, ribbon, tucks or embroidery.

We have pattern No. 7381 in fifteen sizes for ladies from twenty-eight to fifty inches, bust measure. For a lady of medium size, the garment requires five yards and three-eighths

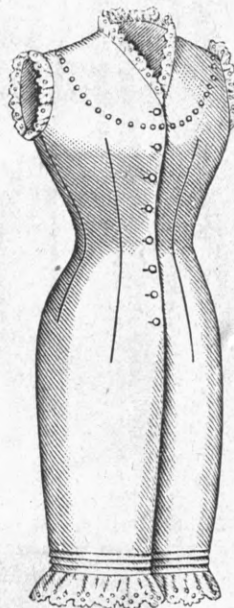
LADIES' COMBINATION CORSET-COVER OR CHEMISE AND CLOSED DRAWERS. (TO BE MADE WITH A HIGH OR LOW NECK, WITH OR WITHOUT SLEEVES, AND WITH THE DRAWERS PLAIN AT THE KNEE OR FINISHED WITH A BAND.)

(For Illustrations see this Page.)

No. 7380.—This garment is pictured made of fine white cambric. The fronts are closely adjusted by single bust and under-arm darts, and are extended to form drawers, which are slashed at the sides. The back extends but little below the waist-line at the center, and is deepened at the sides to form under-laps for the closing of the drawers; it is shaped by a center seam and joins the fronts in shoulder and side seams. The fronts are closed at the center with button-holes and buttons. The shaping of the drawers is accomplished by inside leg-seams and a seam at the center of the back and front. The drawers are gathered across the top of the back and finished with a band; and button-holes made at each end and at the center of the band pass over corresponding buttons sewed to the back, the loose side edges of the drawers being finished with overlaps. The drawers may be made plain at the knee and trimmed with tucks arranged above a frill of embroidered edging; or they may be gathered at the knee in Knickerbocker fashion and finished with narrow bands that close with buttons and button-holes below short openings at the seams; narrow frills of embroidery decorate the bands. The garment may be made up with a high neck and long coat-shaped sleeves or the sleeves may be omitted and the neck cut in a low V in front or in low pointed or round outline. The tucks are not considered in the pattern and allowance for them must be made when cutting.

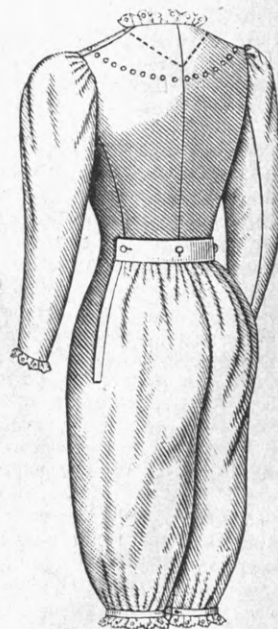
Cambric, muslin, lawn, silk, pongee and all fabrics devoted to underwear may be employed for such garments. Torchon, point de Paris or Medici lace, Hamburg or Swiss embroidery, tucks, feather-stitching, etc., may be added for decoration.

We have pattern No. 7380 in fifteen sizes for ladies from twenty-eight to fifty inches, bust measure. For a lady of medium size, the garment requires five yards and three-fourths of mate-



7380

Front View.



7380

Back View.

LADIES' COMBINATION CORSET-COVER OR CHEMISE AND CLOSED DRAWERS. (TO BE MADE WITH A HIGH OR LOW NECK, WITH OR WITHOUT SLEEVES, AND WITH THE DRAWERS PLAIN AT THE KNEE OR FINISHED WITH A BAND.) (COPYRIGHT.)

(For Description see this Page.)

rial twenty-two inches wide, or three yards and three-fourths thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.

Styles for Misses and Girls.

FIGURE NO. 252 L.—MISSSES' DRESS.

(For Illustration see this Page.)

Imperial bow. The *gigot* sleeves display the exaggerated fulness and flare at the top that is

FIGURE NO. 252 L.—This illustrates a Misses' dress. The pattern, which is No. 7413 and costs 1s. 3d. or 30 cents, is in nine sizes for misses from eight to sixteen years of age, and is shown in two views on page 189 of this magazine.

The dress is designed with a picturesque simplicity that is here fully taken advantage of in an attractive combination of brown velvet and green-and-brown shot wool goods. The graceful skirt, which is of the three-piece order, is fashionably wide at the bottom, displaying the distended appearance that is just now counted as desirable in misses' skirts as in those for ladies. The wide front-gore is arranged between two wide gores which reach to the center of the back and are joined in a center seam; and gathers regulate the fulness at the top, where the skirt is joined to the body. The front of the body is fitted smoothly by the usual darts, and the backs are separated from the front by under-arm gores. The front is made fanciful by the application of three box-plaits, which are broad at the top and taper all the way down, and between which the front is covered with narrow facings of velvet. The back displays three box-plaits laid on to correspond with those in front, the plait at the center concealing the closing. About the waist is a crush belt of velvet, the ends of which are gathered to form broad *choux* and closed at the center of the back. The crush collar covers a standing collar, and its gathered ends are concealed by a broad

FIGURE NO. 252 L.—MISSSES' DRESS.—This illustrates Pattern No. 7413 (copyright), price 1s. 3d. or 30 cents.
(For Description see this Page.)



FIGURE NO. 253 L.—MISSSES' SHIRT-WAIST.—This illustrates Pattern No. 7400 (copyright), price 10d. or 20 cents.
(For Description see this Page.)

demanding by the prevailing fancy and are quite smooth and close-fitting upon the forearm; they are shaped by inside seams only and are arranged upon coat-shaped linings; and the fulness at the top is collected in forward and backward turning plaits. Each wrist is trimmed with a broad band of velvet that simulates a round cuff.

A quaint dress may be developed by this mode in crêpon, Fayette, foulé, cashmere, serge or some other pretty woollen, combined with plain or shot velvet, plaid, striped, shot or plain silk or changeable surah or taffeta. A single fabric may be used throughout, if preferred, with fancy braid, velvet or satin ribbon, gimp or galloon for garniture.

FIGURE NO. 253 L.—MISSSES' SHIRT-WAIST.

(For Illustration see this Page.)

FIGURE NO. 253 L.—This illustrates a Misses' shirt-waist. The pattern, which is No. 7400 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 195 of this *DELINEATOR*.

Shirt-waists promise to claim fully as much attention during the coming Summer as they have for several seasons past, and one of the most artistic designs for this style of garment is here illustrated, the material shown being figured cambric. The shirt-waist has a very shallow, square yoke that is shaped by shoulder seams, and to the

FIGURE NO. 254 L.—MISSSES' PLAIN WAIST.

(For Illustration see this Page.)

FIGURE NO. 254 L.—This illustrates a Misses' plain waist. The pattern, which is No. 7403 and costs 7d. or 15 cents, is in nine sizes for misses from eight to sixteen years of age, and is shown differently developed on page 194 of this magazine.

The simple waist is here represented made up in sage-green cashmere, and its severity of outline is prettily relieved by an artistic ribbon decoration. It is fitted by single bust darts and under-arm and side-back gores, and the closing is made at the center of the back. The waist is encircled by a ribbon belt.



FIGURE NO. 254 L.—MISSSES' PLAIN WAIST.—This illustrates Pattern No. 7403 (copyright), price 7d. or 15 cents.

(For Description see this Page.)

yoke are joined the back and fronts, which are gathered at the top to display pretty fulness at the center of the back and at each side of the center of the front. The fulness at the waist-line is drawn in closely to the figure by a tape inserted in a casing, and the closing is made at the center of the front with gold studs through a box-plait, which is arranged at the front edge of the overlapping front and extends to the neck. The neck is finished with a turn-down collar mounted on a band and having widely flaring ends, but it may have a standing collar, if preferred, both styles being included in the pattern. The full shirt sleeve is slashed at the back of the wrist, and one edge of the slash is finished with an underlap, while the other is provided with an overlap that is pointed at the top. The sleeve is gathered at the top and bottom and finished with a cuff, which has square ends and is closed with gold link buttons. The shirt-waist is worn underneath the skirt, and the waist is encircled by a belt having pointed ends. The edges of the belt and all the other free edges of the shirt-waist are finished with a single row of machine-stitching, and between the ends of the collar is bowed a Windsor scarf. A patch pocket for the handkerchief is applied at the left side; it is turned under at the top for a hem, and its edges are finished with machine-stitching.

Shirt-waists of this class are variously developed in wash silk, surah, India or China silk, chambray, percale, Oxford cloth, Madras, lawn, gingham and other similar fabrics, according as they are intended to accompany stylish skirts and jackets of cloth or serge or be used for ordinary wear. A shirt-waist of pale blue or pink India or wash silk may be decorated with feather-stitching done with heavy Roman silk or fil'o'floss, but when the mode is developed in cotton goods for ordinary uses, a simple completion of machine-stitching will suffice.



FIGURE NO. 255 L.—MISSSES' AFTERNOON TOILETTE.—This consists of Misses' Spencer Waist No. 7385 (copyright), price 7d. or 15 cents; and Box-Plaited Skirt No. 7409 (copyright), price 1s. or 25 cents.

(For Description see Page 185.)

which is fastened at the back and decorated at the center both front and back with ribbon rosettes. The leg-o'-mutton sleeves

are shaped by inside and outside seams and are gathered to stand out with broad effect at the top and droop to the elbow in many soft and pretty wrinkles; below the elbow the adjustment is close, and at the wrist a ribbon band crosses the upper side diagonally. A ribbon strap crosses each shoulder and terminates at the top of the dart under a dainty rosette, and a ribbon band encircles the standing collar, which is prettily adorned at each side of the center with a rosette. A rolling collar may take the place of the standing one, if desired, the pattern providing both styles.

The mode may be appropriately developed in washable fabrics or in silk or woollen dress goods, and decoration may be provided by lace insertion, passementerie or velvet or satin ribbon. The waist may accompany a full, gored, draped or box-plaited skirt.

FIGURE NO.
255 L.—MISSSES'
AFTERNOON
TOILETTE.
(For Illustration
see Page 184.)

FIGURE NO.
255 L.—This
consists of a
Misses' Spencer
waist and box-
plaited skirt.
The waist pat-
tern, which is
No. 7385 and
costs 7d. or 15
cents, is in nine
sizes for misses
from eight to
sixteen years of
age, and may
be seen again
on page 195 of
this *DELINEA-
TOR*. The skirt
pattern, which
is No. 7409 and
costs 1s. or 25
cents, is in nine
sizes for misses
from eight to
sixteen years of
age, and is also
shown on page
196 of this mag-
azine.

The Spencer waist is here shown developed in red silk figured with white and dark-blue, and the skirt in dark-blue serge, with ribbon for decoration. The Spencer is a perennial favorite, because it is well adapted to all materials and for different seasons and various occasions. The adjustment of the waist is



FIGURE NO. 256 L.—MISSSES' PARTY TOILETTE.—This consists of Misses' Box-Plaited Blouse-Waist No. 7410 (copyright), price 10d. or 20 cents; and Five-Gored Skirt No. 7416 (copyright), price 1s. or 25 cents.

(For Description see Page 186.)



FIGURE NO. 257 L.—GIRLS' DRESS.—This illustrates Pattern No. 7415 (copyright), price 1s. or 25 cents.

(For Description see Page 186.)

perfectly simple, the full fronts being joined to the back in shoulder and under-arm seams, and the closing made at the center of the front with button-holes and buttons. It presents a perfectly smooth effect at the top, and the fullness at the lower edge is drawn toward the center and collected in two short rows of shirring at the back and at each side of the closing, the shirrings being placed at belt depth apart. The lining is closely fitted by single bust darts and the usual seams. The sleeves, which are in leg-o'-mutton style, are shaped by inside and outside seams and mounted on coat-shaped linings; they have abundant fullness at the top collected in gathers, and they fit the arm closely below the elbow. The rolling collar has square ends that flare stylishly, and between them is knotted a neat silk tie. The pattern also provides a standing collar. The ribbon belt that encircles the waist is fastened in front under a rabbit's-ear bow, and a smaller bow of similar shape adorns each sleeve at the wrist. A ribbon sash with flowing ends is disposed at the back.

The box-plaited skirt may be made up with or without the four-gored foundation-skirt which is provided by the pattern. It is arranged in a series of broad box-plaits all round, the plaits flaring stylishly from the belt. Each plait is decorated at the bottom with a band of ribbon, which starts from the lower edge

and terminates in upturning loops that are secured by a small knot.

Quiet combinations or gay contrasts may be effected in a toilette of this kind, which is eminently well adapted to the popular novelty mixtures, and also to serge, camel's-hair, cashmere and silk. Ribbon decoration is in high favor for misses' garments, and it may match or contrast with the dress goods. A very pretty toilette could be made in this manner by using blue-and-gold or green-and-blue shot silk for the waist, and green or blue serge for the skirt. Indeed, all combinations in fashion for ladies are now duplicated for misses.

FIGURE NO. 256 L.—MISS-ES' PARTY TOILETTE.

(For Illustration see Page 185.)

FIGURE NO. 256 L.—This consists of a Misses' box-plaited blouse-waist and five-gored skirt. The blouse-waist pattern, which is No. 7410 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently represented on page 194 of this DELINEATOR. The skirt pattern, which is No. 7416 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown again on page 197.

A charmingly simple toilette for an afternoon or evening reception or a dancing party is here presented, the materials selected to fully bring out its artistic features being primrose-yellow crêpon and turquoise-blue satin. The skirt illustrates one of the new flaring modes, and in its shaping five gores are used. The front-gore and side-gores, which may be gathered or dart-fitted at the top, form ripples that deepen as they approach the bottom; and the back, which may be side-plaited or gathered, as preferred, displays graceful flutes or *godets* that are stiffened by an interlining of hair-cloth to preserve their stately appearance to the lower edge, where the skirt is fashionably wide. The skirt is simply trimmed with bands of broad yellow satin ribbon, which extends from the belt at the center of the front and over the side-front seams, and are knotted at their lower ends to form pretty butterfly bows.

The Psyche blouse, which is arranged upon a shorter lining fitted by the usual darts and seams, displays five box-plaits at the back and five similar box-plaits at the front, the center plait at the front concealing the closing; and the lower edges of the fronts and back are joined to the lower edge of the lining, the fulness drooping

gracefully. The sleeves are covered to the elbow by puffs that bear a slight resemblance to the popular butterfly shape, the puffs being caught up in softly draped folds at the center by upturning plaits that are tacked just below the gathers at the top and spread in balloon fashion below. The wrists are decorated with a wrinkled band of turquoise-blue satin, and at the neck

is a crush collar of similar satin arranged upon a close-fitting curate collar closed at the throat, the frill-finished ends of the crush collar being closed at the back.

For either the house or street the toilette will develop handsomely in a wide range of fabrics. A pretty fancy is to make the skirt of brown, tan or dark-blue crêpon and the blouse of any of the fancy silks or taffetas, which are shown in spotted, striped, checked, plaid and figured effects. A simple toilette for every-day use may be made of serge, cashmere, foulé or novelty goods, with fancy braid, gimp or ribbon applied in any pretty way for decoration.



FIGURE NO. 258 L.—MISS-ES' LONG COAT.—This illustrates Pattern No. 7390 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 187.)

FIGURE NO. 257 L.—GIRLS' DRESS.

(For Illustration see Page 185.)

FIGURE NO. 257 L.—This illustrates a Girls' dress. The pattern, which is No. 7415 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen in three views on page 190 of this issue.

The dress is here shown made up for party or dancing-school wear, the materials selected for its development being pink-and-white striped taffeta and white mull, with lace insertion and ribbon for decoration. The full, straight skirt is deeply hemmed at the bottom, and is gathered at the top to fall in full folds from the fanciful body, which has a body lining consisting of a dart-fitted front, and plain backs that are closed invisibly at the center. The upper part of the body lining, both front and back, is covered with a yoke of mull that is shaped by shoulder seams and shirred to form a series of upright puffs; and this yoke is bordered by a Pompadour yoke trimmed with ribbon overlaid with lace insertion. The full front and full backs, which are

joined to the Pompadour yoke, fall in soft folds from gathers at the top, and their lower edges are drawn by two rows of shirring and finished with a belt, over which the fulness droops with full blouse effect. A band of ribbon encircles the waist and is tied in a pretty bow at the center of the front. The sleeves

have full balloon puffs, which extend to the elbow and are gathered at the top and bottom to spread in the quaint style in vogue; and they are covered below the puffs with encircling bands of insertion. A doubled frill of white mull provides a becoming completion for the neck.

The dress is dainty enough to please the most exacting little maiden, and is suitable for either school or best wear, according to the material selected for its development. Any of the pretty figured or plain silks of the inexpensive India or China weaves, crêpe de Chine, crêpon or organdy will be appropriate when the dress is desired for a party or a school reception; and when it is intended for ordinary uses, challis, cashmere, foulé or French flannel may be chosen, with some prettily contrasting fabric for the yoke. Ribbon, braid, gimp, or feather-stitching done with heavy rope silk may decorate the skirt, and the waist is fanciful enough to render ornamentation unnecessary.

The best materials for outer garments of this kind are cheviot, tweed, cloth, whipcord and fancy coating of good quality, and the detachable hood and cape may be lined with changeable, striped or plaided silk. Machine-stitching applied in one or more rows is always an appropriate decoration, but rows of mohair or soutache braid may be added to the collar and sleeves when a plain finish is undesirable.

The felt hat is trimmed with silk and ostrich feathers.

FIGURE No. 259 L.—MISSES' DRESS.

(For Illustration see this Page.)

FIGURE No. 259 L.—This illustrates a Misses' dress. The pattern, which is No. 7425 and costs 1s. 3d. or 30 cents, is in nine sizes for misses from eight to sixteen years of age, and is shown less elaborately developed on page 189 of this magazine.

The dress is fashioned in the youthful style that is so appropriate and becoming to misses of either immature or well developed figure. For its making in the present instance crêpon in a pretty shade of mode was combined with chestnut-brown velvet, with a decoration of figures cut from point de Gène lace and appliquéed upon the yoke and sleeves. The skirt is of the popular three-piece variety, and displays a smooth effect at the front and the distended appearance at the bottom which is a feature of the latest skirts for misses. The fulness at the top of the skirt is drawn to the back, where it is collected in gathers at each side of the center seam to fall in pronounced flute folds or *godets* that spread gracefully toward the bottom; and the skirt is joined to the fanciful body, which is arranged upon a closely adjusted body-lining closed invisibly at the center of the back. The upper part of the body lining is covered at the front with a fanciful yoke of velvet, which forms three points at the lower edge, and from beneath which the front falls in three rather broad box-plaits and droops with the effect of a blouse over a wrinkled velvet girdle that is closed at the left side and decorated at each side with a knot and two drooping loops of velvet. The front is gathered and tacked to the lining at the lower edge, and the backs, which are separated from the front by under-arm gores to ensure a close effect at the sides, are box-plaited all the way down,

FIGURE No. 258 L.—MISSES' LONG COAT.

(For Illustration see Page 186.)

FIGURE No. 258 L.—This illustrates a Misses' single-breasted coat. The pattern, which is No. 7390 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently represented on page 191 of this *DELINEATOR*.

A very desirable top-garment for the promenade or for travelling wear is this trim, long coat of the newest style in which Fashion has conformed to the popular demand by introducing a cape and hood. Fancy checked coating was here chosen for the development of the coat, which is designed to be worn either with or without the hood and cape. The cape and hood are lined with satin-striped taffeta, and the collar is inlaid with velvet. The fronts of the garment are closed from the throat to below the waist-line with button-holes and handsome pearl buttons, and the close adjustment is made by under-arm and side-back gores, and a curving center seam that terminates below the waist-line at the top of coat-laps, while the side-back seams disappear under well pressed coat-plaits. The one-seam *gigot* sleeves are abundantly but not extremely full at the top, the fulness being collected in forward and backward turning plaits; they fit the arm closely below the elbow, and the wrists are plainly completed. The removable cape is smoothly fitted at the top by darts, falls below the shoulders in moderate ripples and may be secured in front by three straps. The hood has its outer edge prettily reversed, and the rolling collar has square ends that flare stylishly.



FIGURE No. 259 L.—MISSES' DRESS.—This illustrates Pattern No. 7425 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

the box-plait at the center concealing the closing. The coat sleeves have huge puffs, which droop in graceful fashion upon the shoulders and spread in balloon style below; and each wrist is decorated with a pointed cuff-facing of velvet trimmed, like the yoke, with figures cut from point de Gène lace and appliquéed on the velvet. A close-fitting velvet collar in standing style

is at the neck, its closing being made at the center of the back.

The dress is dainty and picturesque and is available for party or dancing-school wear, as well as for ordinary every-day use. It may be made up in a variety of fabrics of either silken, woollen or cotton texture, and will be especially effective in the new dotted flowered organdies which have already made their appearance for Summer gowns. The yoke may be all-over decorated with lace insertion, or rows of beading through which bébé ribbon has been run may contribute the ornamentation.

FIGURE NO. 260 L.—GIRLS' PROMENADE COSTUME.

(For Illustration see this Page.)

FIGURE NO. 260 L.—This illustrates a Girls' costume. The pattern, which is No. 7426 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is differently represented on page 190 of this magazine.

The pretty costume is here depicted made up in a charming combination of brown crêpon, shot silk and brown velvet, with lace and but-



FIGURE NO. 260 L.—GIRLS' PROMENADE COSTUME.—This illustrates Pattern No. 7426 (copyright), price 1s. or 25 cents.

(For Description see this Page.)

tons for decoration. The lining, which supports the blouse, is fitted by single bust darts and under-arm and side-back gores,

and the closing is made at the center of the back. The blouse front, which is made of brown silk shot



FIGURE NO. 261 L.—GIRLS' JACKET.—This illustrates Pattern No. 7428 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

with lace. The skirt is deeply hemmed at the bottom and is gathered at the top, where it is joined to the waist to fall in soft, graceful folds about the figure.

There are many delicate tints of silk that can be tastefully combined with sombre-hued silk-and-wool or all-wool dress goods in a costume of this kind. Thus, pink silk may be used for the blouse front and green crêpon for the balance of the costume, or pale-blue silk may be combined with dark-blue serge in the same way. Very serviceable costumes may be made up in neutral tints, such as light and darker brown, or slate-gray and dull-red. Although combinations are to be highly commended as being more dressy, a single material may be used throughout without detracting from the stylish effect. Lace will provide very tasteful decoration, particularly when velvet is used.

The hat is a brown felt trimmed prettily with satin ribbon and ostrich tips.

FIGURE NO. 261 L.—GIRLS' JACKET.

(For Illustration see this Page.)

FIGURE NO. 261 L.—This illustrates a Girls' double-breasted jacket. The pattern, which is No. 7428 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and is shown in two views on page 193 of this publication.

Simplicity and good style are skilfully associated in the jacket, which is here represented made up in a durable quality of blue wide-wale serge, with an inlaying of velvet for the collar, and bone buttons and machine-stitching for decoration. The double-breasted fronts make the garment particularly comfortable, being closed diagonally from the shoulder to within a short distance of the lower edge with button-holes and handsomely polished bone buttons; and the sides and back are drawn closely to the figure by under-arm and side-back gores, and a curving center seam which terminates below the waist-line at the top of the coat-laps, while the side-back seams disappear under well pressed coat-plaits that are each marked at the top by a button. The turn-down collar has flaring ends and is stylishly inlaid with

velvet: it is attached to a shaped band which closes at the throat. The leg-o'-mutton sleeves are shaped by one seam only; they

contrasting hue. It is adaptable to either best or every-day wear. The skirt is of the stylish three-piece variety, and is joined to the body with pretty fullness at the front and sides and in full folds at the back, the fullness being held in gathers at the top. The skirt, which is stylishly wide at the bottom, measuring nearly two yards and three-quarters in the middle sizes, has a wide front-gore arranged between two wide gores that extend to the back, where their bias back edges are joined in a center seam. The skirt is underfaced with canvas or hair-cloth to flare at the bottom in the style demanded by present fashions. The front of the body is fitted by single bust darts concealed beneath applied box-plaits, that are wide at the top, where they pass into the shoulder seams, and narrow gradually all the way down. A similar box-plait is arranged at the center of the front, and the backs, which are separated from the front by under-arm gores, have box-plaits applied to correspond with those at the front, the box-plait at the center concealing the closing. The one-seam *gi-got* sleeves are mounted upon smooth, coat-shaped linings and are smooth and comfortably close-fitting below the elbow; they spread with bouffant effect at the top, and the fullness is collected in forward and backward turning plaits that stand out with the stylish broad effect upon the shoulders. At the neck is a close-fitting standing collar cov-



7413

Front View.



7413

Back View.

MISSSES' DRESS, HAVING A THREE-PIECE SKIRT. (COPYRIGHT.)

(For Description see this Page.)

are close below the elbow and full above and are arranged in forward and backward turning plaits at the top, and each wrist is decorated at cuff depth with two rows of machine-stitching. Square pocket-laps cover openings to pockets in the front and are finished with stitching.

Jauntiness is now aimed at in top garments for girls, and this example, though very simple in style, is remarkable for grace as well as for practicality and comfort. For its development, flannel, serge, whipcord, diagonal, faced or covert cloth, cheviot or some other material of a similar nature should be selected. The collar will usually be in-laid with velvet and the free edges decorated with machine-stitching.

The blue felt hat is adorned with ostrich feathers and ribbon.

MISSSES' DRESS, HAVING A THREE-PIECE SKIRT.

(For Illustrations see this Page.)

No. 7413.—This stylish dress may be seen made up in a pretty combination of wool goods and velvet by referring to figure No. 252 L.

The dress displays a quaint simplicity which is here brought out effectively in shot woollen goods combined with velvet of



7425

Front View.



7425

Back View.

MISSSES' DRESS, WITH THREE-PIECE SKIRT. (COPYRIGHT.)

(For Description see Page 190.)

ered with a crush collar of velvet that is gathered at the ends and mounted upon a plain collar. The crush collar is closed at the

center of the back beneath an Imperial bow of velvet. About the waist is a crush girdle of velvet, the ends of which are gathered to form standing loops or *choux* and closed invisibly at the center of the back.

The dress will develop charmingly in serge, cashmere, foulé, cloth, or spotted, striped, checked or shot silk-and-wool novelty goods combined with plain or shaded velvet, moiré, etc. The skirt may be made fanciful with an all-round decoration of braid, ribbon, gimp or galloon.

We have pattern No. 7413 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the dress needs four yards of camel's-hair forty inches wide, with a yard and three-eighths of velvet twenty inches wide (cut bias). Of one material, it requires seven yards and seven-eighths twenty-two inches wide, or six yards and a fourth thirty inches wide, or four yards and an eighth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSSES' DRESS, WITH THREE-PIECE SKIRT.

(For Illustrations
see Page 189.)

No. 7425.—
Light crépon
and darker vel-
vet are united
in this dress at
figure No. 259 L
in this maga-
zine, and point
de Gène lace
provides the
decoration.

An exceedingly-
pretty gown to
be assumed by a
miss for church,
visiting or other
dressy wear is
here shown de-
veloped in an
artistic combin-
ation of violet
crépon and leaf-
green velvet,
with velvet and
narrow gimp for
decoration. The
stylish three-
piece mode was
selected for the
skirt, which is of
stylish width, measuring
fully three yards round at the bottom in the middle sizes. It has a front-gore arranged between two wide gores that are extended to the back, where their bias back edges are joined in a center seam; and the peculiar shaping of the gores produces a smooth effect at the top of the front and sides and the fashionable distended effect at the bottom. The fulness at the back is drawn to the center in gathers and falls in tubular folds or *godets* that spread with a graceful effect to the lower edge, the flare being emphasized by a deep underfacing of canvas or hair-cloth. The placket is finished above the

center seam, and the top of the skirt is joined to the body, which is provided with a lining that is rendered close-fitting by single bust darts and under-arm and side-back gores and closed at the center of the back. The front of the body, which extends only a little above the bust, is arranged in three box-plaits, and is overlapped at the top by a velvet yoke shaped at the lower edge in three deep points. The slight fulness at the lower edge of the front is collected in gathers and the front is tacked to the lining at the lower edge, the fulness drooping with graceful blouse effect. The backs, which are separated from the front by under-arm gores to ensure a smooth adjustment at the sides,

are arranged in three box-plaits their full length, the center one being made at the back edge of the overlapping back and concealing the closing. The coat sleeves are covered to the elbow with immense puffs that spread in balloon fashion at the elbow and are gathered at the top to droop with quaint effect. The wrists are trimmed with a band of velvet outlined at each edge with a row of gimp, and the velvet collar, which is in close-fitting standing style and closed at the back, is decorated at the upper and lower edges with similar gimp. About the waist is passed a velvet crush belt, the gathered ends of which are closed at the left side under a pretty bow of velvet.

The dress displays a *chic* air which will render it especially becoming to misses of tall, slender figure and improving to those who are too stout. It will make up exquisitely in a combination of velvet, surah, moiré or velours with hopsacking, cré-

pon, serge, cashmere or foulé. If a single fabric be preferred, any of the new silk-and-wool or all-wool novelties in checked, plaid, shot or figured designs may be chosen.

We have pattern No. 7425 in nine sizes for misses from eight to sixteen years of age. To make the dress for a miss of twelve years, calls for four yards and a half of dress goods forty inches wide, with seven-eighths of a yard of velvet twenty inches wide. Of one material, it requires eight yards and five-eighths twenty-two inches wide, or four yards and three-eighths forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7426

Front View.



7426

View without Star-
Pointed Collar.



7426

Back View.

GIRLS' COSTUME. (COPYRIGHT,
(For Description see Page 191.)



7415

Front View.



7415



7415

Back View.

GIRLS' DRESS. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH LONG OR ELBOW
SLEEVES.) (COPYRIGHT,
(For Description see Page 191.)

GIRLS' COSTUME.

(For Illustrations see Page 190.)

No. 7426.—This stylish costume is pictured made up in a handsome combination of crêpon, silk and velvet at figure No. 260 L, and buttons and frills of lace provide the ornamentation.

The jacket fronts and star-pointed collar give a dressy air to the costume, which is here shown made of bright plaid mohair and plain velvet, small pearl buttons in two sizes providing the decoration. The body introduces a graceful blouse front arranged in a single box-plait at the center and gathered at the neck and lower edges back of the box-plait; it is made over a fitted lining adjusted by single bust darts and under-arm and side-back gores, and the closing is made at the center of the back. The back is quite smooth at the top, but is gathered at the lower edge at each side of the closing. The jacket fronts have square lower corners and are included in the shoulder and under-arm seams; they flare prettily, revealing with stylish effect the blouse front, which droops moderately. The star-pointed collar is in two sections, that meet at the center of the back and fall even with the front edges of the jacket fronts; it is included in the seam with the standing collar, which gives a high finish to the neck. Clusters of six tiny buttons decorate the pointed collar at the front and back edges; and buttons one size larger decorate the center of the box-plait. Huge puffs that are gathered at the top and bottom cover the coat-shaped sleeves to the elbow. The deeply hemmed skirt is gathered at the top and joined to the waist, from which it falls in free folds around the figure. The star-pointed collar may be omitted.

Pretty combinations may be made in this style, such as old-rose cashmere with green velvet, fawn crêpon with brown velvet, and many other becoming effects.

We have pattern No. 7426 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the costume requires three yards and five-eighths of plaid dress goods forty inches wide, with five-eighths of a yard of velvet twenty inches wide. Of one material, it needs six yards and seven-eighths twenty-two inches wide, or four yards and a fourth thirty-six inches wide, or three yards and a half forty-four inches wide. Price of pattern 1s. or 25 cents.

GIRLS' DRESS. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH LONG OR ELBOW SLEEVES.)

(For Illustrations see Page 190.)

No. 7415.—This dress is shown prettily made up at figure

No. 257 L in this DELINEATOR, the materials being striped taffeta and plain mull and the decoration insertion and ribbon.

A quaint little dress, which developed in pretty silks, vailings, crêpons, etc., will be charming for a children's party or other dressy function, is here represented made up in an attractive combination of brown cashmere and pale-blue and brown shaded silk, with pale-blue ribbon and pale-blue fancy braid for decoration. The skirt is full and round and is finished at the bottom with a deep hem; it is gathered at the top and joined to the fanciful body, from which it falls in free folds all round. The body has a lining fitted by single bust darts and shoulder and under-arm seams. The full front and full backs are joined in under-arm seams and are gathered at the top and twice at the bottom, the fulness drooping with full blouse effect over the belt that finishes the lower edge. The upper edges of the front and back are joined to a plain Pompadour yoke of silk that is decorated with three rows of braid; and above the Pompadour yoke the lining is covered with a puffed yoke, both yokes being shaped with shoulder seams. The puffed yoke is shirred to form a series of lengthwise puffs, and it is topped by a standing doubled frill of silk, which forms a becoming neck-completion. The closing is made invisibly at the center of the back. The coat sleeves are covered to the elbow with full

puffs, which are gathered at the top and bottom and spread in balloon fashion. The wrists are trimmed with three encircling rows of fancy braid, and about the belt is passed a ribbon, the ends of which are tied in a pretty bow of long loops and ends at the center of the front. The puffed yoke will be omitted and the body lining cut away along the top of the Pompadour yoke, and the sleeves will be cut off below the puffs when a low-necked dress with short sleeves is desired, as shown in the small illustration.

The dress, which may be worn with a guimpe of India or China silk, nainsook or lawn, is adaptable to a wide range of fabrics. Among the prettiest materials to which it is suited may be men-

tioned serge, vailing, Fayette, challis and the light-weight novelty goods that display mixtures of silk and wool. Velvet or moiré ribbon, galloon or gimp may comprise the decoration.

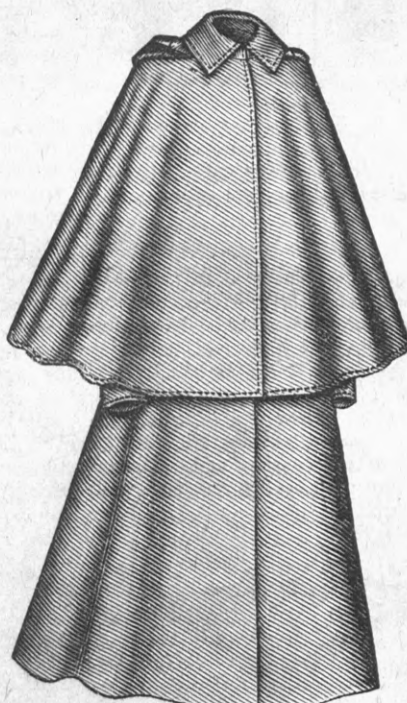
We have pattern No. 7415 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the garment requires three yards and a fourth of dress goods forty inches wide, with seven-eighths of a yard of silk twenty inches wide. Of one material, it needs six yards and three-eighths twenty-two inches wide, or four yards and a half thirty inches wide, or three yards and a fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.



7390



7390



7390

Front View.



7390

Back View.

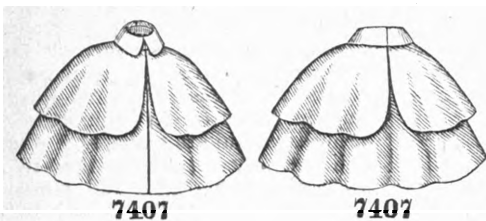
MISSSES' SINGLE-BREASTED LONG COAT. (TO BE WORN WITH OR WITHOUT THE CAPE AND HOOD.) (COPYRIGHT.)

(For Description see Page 192.)

MISSES' SINGLE-BREASTED LONG COAT. (TO BE WORN WITH OR WITHOUT THE CAPE AND HOOD.)

(For Illustrations see Page 191.)

No. 7390.—At figure No. 258 L in this magazine this coat is illustrated made of fancy checked coating, with an inlaid velvet collar, and striped silk for lining.



7407

7407

This thoroughly protective coat is here shown made of brown chevriot, the cape and hood being lined with

MISSES' DOUBLE CAPE. (THE UPPER CAPE TO BE MADE WITH SQUARE OR ROUND CORNERS.)

(For Illustrations see this Page.)

No. 7407.—The popularity of capes is on the increase and they are in single and double style. The garment here illustrated is an exceedingly graceful double cape, and tan-colored cloth was selected for its development, brown velvet being used for the collar facing and bands of the cloth for decoration. The cape extends a trifle below the waist-line and consists of two circular capes of uneven depth, the lower cape being shaped by a center seam, while the upper one is in two sections that flare slightly at the center of the back and front. The top of the lower cape is fitted by darts that render it quite smooth across the shoulders, its circular shaping permitting it to fall in graceful rippling folds below. The lower front and back corners of the upper cape may be round or square, as preferred, the pattern providing for both styles, as shown in the engravings. At

the neck is a rolling collar inlaid with velvet and mounted on a high, close-fitting band. The closing is made at the throat with hooks and loops, and below with a large metal hook-and-eye clasp with chain attachment. The free edges of the upper cape are decorated with a narrow band of the cloth stitched at both edges, and two similar bands follow the lower edge of the lower cape, the lower band being continued up the front edges. A similar band covers the center seam of the lower cape to the top of the lower band and the cloth facing on the collar is stitched at both edges.

A cape of this description will make up attractively in cloth, serge, chevriot, velvet, whipcord, dark or light melton or in the heavier chin-

chilla or beaver cloth. If made of cloth, the collar will look well inlaid with velvet, and bands of the cloth, fur or braid will provide suitable decoration. All sorts of shaded, striped or checked silks will be chosen for lining these capes, and while the finish is usually machine-stitching or bands of the material, gimp, passementerie, braid or ribbon bows may be applied in any way desired.

We have pattern No. 7407 in seven sizes for misses from ten to sixteen years of age. To make the cape for a miss of twelve years, will need three yards and three-eighths of goods twenty-



7407

Front View.



7407

Back View.

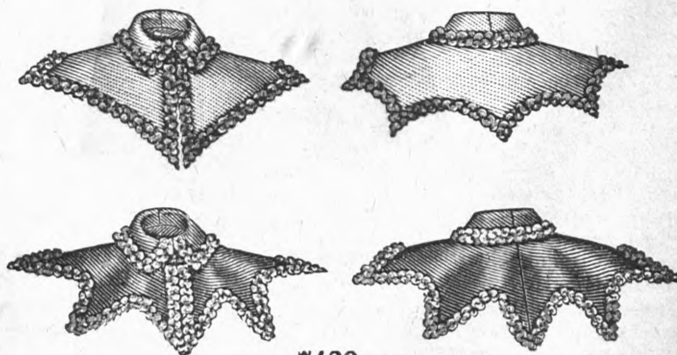
MISSES' DOUBLE CAPE. (THE UPPER CAPE TO BE MADE WITH SQUARE OR ROUND CORNERS.) (COPYRIGHT.)

(For Description see this Page.)

bright plaid silk. The coat is closed at the center of the front with button-holes and buttons, and the becoming adjustment is accomplished by under-arm and side-back gores, and a curving center seam that terminates below the waist-line at the top of long coat-laps, the side-back seams disappearing under well pressed coat-plaits. The smooth adjustment at the top of the cape is due to a single dart on each shoulder, and below the cape falls in moderately full ripples which result altogether from its shaping. The cape may be closed with three pointed straps of the material attached with buttons and button-holes or it may be secured at the neck only, and the stylish collar may be rolled deeply or left standing and rolled at the ends, as shown in the illustrations. A graceful hood on the Capuchin order falls upon the cape and is shaped by a seam which extends from the neck to the outer edge; it is reversed at its outer edge and prettily displays the gay plaid lining. The edges of the cape and collar are finished with a single row of machine-stitching. The cape or hood may be omitted. The leg-o'-mutton sleeves are shaped by one seam only and are close on the forearm; the fulness at the top is collected in forward and backward turning plaits which cause the sleeves to droop in many pretty folds to the elbow; and the wrist edges are finished with a single row of stitching.

Whipcord, fancy coating, faced cloth, chevriot and some of the heavier qualities of novelty wool suitings in subdued colors may be selected to make the coat, and a gay plaid, striped or changeable silk lining may enliven the hood and cape. Machine-stitching forms a neat and unobtrusive finish on the cape and collar.

We have pattern No. 7390 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the coat calls for ten yards and a fourth of material twenty-two inches wide, or four yards and seven-eighths forty-four inches wide, or four yards and three-eighths fifty-four inches wide, with three yards and seven-eighths of plaid silk twenty inches wide to line the cape and hood. Price of pattern, 1s. 6d. or 35 cents.



7420

Front Views.

Back Views.

MISSES', GIRLS' AND CHILDREN'S PLAIN AND RIPLE STAR COLLARS. (FOR WEAR OVER COATS, JACKETS, ETC.) (COPYRIGHT.)

(For Description see Page 193.)

two inches wide, or two yards forty-four inches wide, or a yard and a half fifty-four inches wide, each with a fourth of a yard of velvet twenty inches wide (cut bias) for facing the collar. Price of pattern, 10d. or 20 cents.

MISSSES', GIRLS' AND CHILDREN'S PLAIN AND RIPPLE STAR COLLARS. (FOR WEAR OVER COATS, JACKETS, ETC.)

(For Illustrations see Page 192.)

No. 7420.—These fancy collars add warmth and beauty to the top garments on which they are used. Tan-colored cloth was chosen for the development of the collars, and Astrakhan binding provides suitable decoration. The pattern provides two styles of collars. One style is a plain star collar, topped by a rolling collar that presents a seam at the center of the back and square ends that flare prettily. The collar is perfectly smooth



7418



7418

Front View.



7418

Back View.

MISSSES' AND GIRLS' RIPPLE CAPE-COLLAR. (FOR OUTDOOR WEAR.) (COPYRIGHT.)

(For Description see this Page.)

and seamless and is closed invisibly in front; it is pointed on each shoulder and hollowed out in three deep points at the back, and the ends flare slightly in points at the front. The free edges are trimmed with Astrakhan binding.

The ripple star collar presents a seam at the center of the back and is also topped by a rolling collar shaped by a center seam, the square ends of the rolling collar meeting at the top and flaring below. The ripple collar is quite smooth at the top, but falls below in soft, graceful ripples that are especially effective, as the lower edge is shaped to form three points at the back and front and one point on each shoulder. The edges are decorated with Astrakhan binding, and the collar is closed invisibly.

New jackets, capes, etc., will be given a stylish air, or partially worn coats may be modernized by using either one of these collars, which may be suitably made up in cloth, whipcord, serge, velvet, plush, Astrakhan and all-wool suitings. Fur, braid or Astrakhan will form appropriate decoration.

We have pattern No. 7420 in eight sizes from one to fifteen years of age. For a girl of nine years, the outside section of the plain star collar requires one yard of goods twenty inches wide, or three-fourths of a yard twenty-seven or thirty inches wide, or five-eighths of a yard forty-four inches wide. The outside section of the ripple star collar needs one yard of material twenty inches wide, or three-fourths of a yard twenty-seven or thirty inches wide, or five-eighths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSSES' AND GIRLS' RIPPLE CAPE-COLLAR. (FOR OUTDOOR WEAR.)

(For Illustrations see this Page.)

No. 7418.—Outdoor garments may be increased in comfort and style by the addition of this new cape-collar, which falls in pretty flutes or ripples all round. The collar is represented made of violet velvet and decorated with Persian lamb. It is in circular shape, with a center seam, and is smooth at the top, its ingenious shaping producing the ripples. It is closed invisibly in front and is completed by a rolling collar that is shaped by a center seam and has square ends that flare prettily in front. The free edges of the ripple and rolling collars are prettily decorated with Persian lamb. If preferred, the rolling collar may be worn standing and rolled slightly at the back and deeply in front in Medici fashion, as illustrated in the small engraving.

Plush, velvet, covert and faced cloth, beaver, whipcord, chinchilla and fancy coatings may be selected for a collar of this kind, with fur or Astrakhan bands for decoration.

We have pattern No. 7418 in eight sizes from two to sixteen years of age. For a miss of twelve years, the collar calls for a

yard and three-eighths of material twenty inches wide, or seven-eighths of a yard thirty inches wide, or five-eighths of a yard forty-four or fifty-four inches wide. Price of pattern, 5d. or 10 cents.

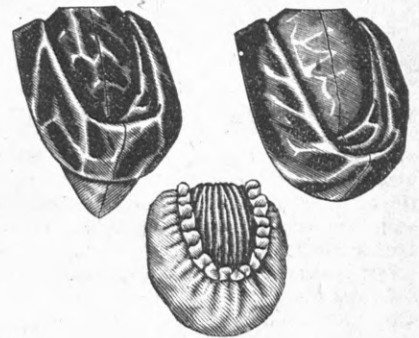
MISSSES', GIRLS' AND CHILDREN'S HOODS.

(For Illustrations see this Page.)

No. 7388.—These attractive hoods have become very fashionable accessories for outside garments since golf capes have occupied so prominent a place among stylish top-garments. Three styles of hoods are included in this pattern—two styles of Capuchin hoods and a Red Riding-hood—and for their making cloth was chosen in each instance. One style of Capuchin hood is pointed and shaped by a seam extending from the point to the outer edge. It is lined with silk, and the outer edge is reversed. The other style of Capuchin hood is round. It is shaped by a center seam extending from the neck to the outer edge and is lined with changeable silk, the outer edge being deeply reversed. Both these hoods close at the throat. The Red Riding-hood is in the regulation round shape and lined with red silk. The cloth and lining are sewed together some distance from the edge to form a casing for an elastic cord which draws the hood into shape, the edge forming a pretty frill finish. The neck is gathered and the hood may be attached to the neck in any desired manner.

These hoods may be permanently sewed to the capes or coats they are intended to accompany, or they may be attached with hooks and loops and worn at pleasure. They are adaptable to cloth, cheviot, serge, camel's-hair, whipcord and various other coatings and cloakings, and may be lined with plaid, checked, striped, shot or plain silk. The hoods being in themselves a decoration, adornment is not added to them, their bright linings making them sufficiently attractive.

We have pattern No. 7388 in eight sizes from two to sixteen years of age. For a miss of twelve years, the pointed Capuchin hood will require a half yard of material twenty-seven or more inches wide, with five-eighths of a yard of silk twenty inches wide to line. The round Capuchin hood will need five-eighths of a yard twenty-nine



7388

MISSSES', GIRLS' AND CHILDREN'S HOODS. (COPYRIGHT.)

(For Description see this Page.)



7428

Front View.



7428

Back View.

GIRLS' DOUBLE-BREASTED JACKET. (COPYRIGHT.)

(For Description see Page 194.)

or more inches wide, with one yard of silk twenty inches wide to line, while the Red Riding-hood calls for five-eighths of a yard twenty-four or more inches wide, with three-fourths of a yard of silk twenty inches wide to line. Price of pattern, 5d. or 10 cents.

GIRLS' DOUBLE-BREASTED JACKET.

(For Illustrations see Page 193.)

No. 7428.—Another illustration of this jacket, showing it made of serge, with velvet for the collar facing, is given at figure No. 261 L in this magazine, machine-stitching providing the finish.

An extremely jaunty top-garment for a girl is here pictured, the material selected for its development being faced cloth in one of the fashionable bluet shades. The jacket extends to a



7410

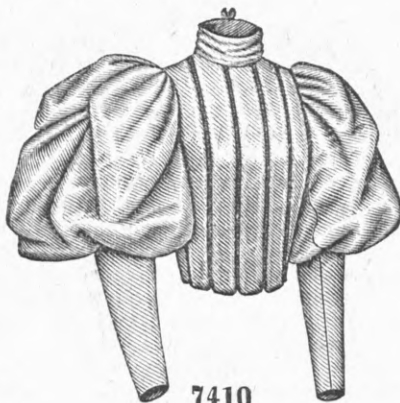


7410

becoming depth, and is simply adjusted by under-arm and side-back gores, and a curving center seam that terminates below the waist-line at the top of coat-laps of stylish length; and the side-back seams disappear under coat-plaits which are each marked at the top with a button. The loose fronts lap widely and are closed diagonally at the left side with button-holes and large buttons; and a row of buttons to correspond is added to the overlapping front. The sleeves display a bouffant effect above the elbow and are smooth below the forearm; they are shaped by inside seams only, and the fulness at the top is collected in forward and backward turning plaits that produce the picturesque droop on the shoulders. The wrists are finished with a double row of machine-stitching. The rolling collar is mounted upon a high standing band and its edges are followed with a single row of machine-stitching. Square-cornered pocket-laps cover openings to side pockets inserted in the fronts, and their edges are followed with a single row of machine-stitching.

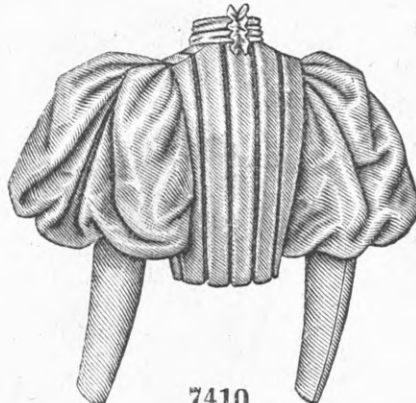
The jacket may be developed handsomely in chinchilla, beaver, kersey or cloth and trimmed with fur for best wear; or it may be made up in cheviot, whipcord, rough-surfaced coating or some other equally unpretentious fabric for school or ordinary occasions. A red cloth jacket of this kind would be particularly stylish just now, and black braid and black braid festoons would trim it effectively.

We have pattern No. 7428 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the jacket requires four yards and a half of material twenty-two inches wide, or two yards and a fourth forty-four inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7410

Front View.



7410

Back View.

MISSSES' BOX-PLAITED BLOUSE-WAIST, CLOSED UNDER THE CENTER-FRONT PLAITS AND HAVING A FITTED BODY-LINING. (KNOWN AS THE PSYCHE BLOUSE.) (TO BE MADE WITH A HIGH OR LOW NECK AND WITH LONG OR SHORT SLEEVES.) (COPYRIGHT.)

(For Description see this Page.)

MISSSES' BOX-PLAITED BLOUSE-WAIST, CLOSED UNDER THE CENTER-FRONT PLAITS AND HAVING A FITTED BODY-LINING. (KNOWN AS THE PSYCHE BLOUSE.)

(TO BE MADE WITH A HIGH OR LOW NECK

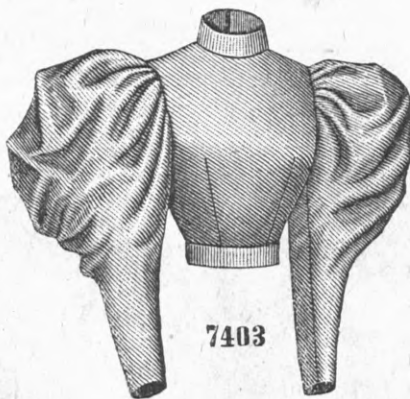
AND WITH LONG OR SHORT SLEEVES.)

(For Illustrations see this Page.)

No. 7410.—Satin and cr  pon are combined in this blouse-waist at figure No. 256 L in this DELINEATOR, where it is worn with one of the new flaring skirts.

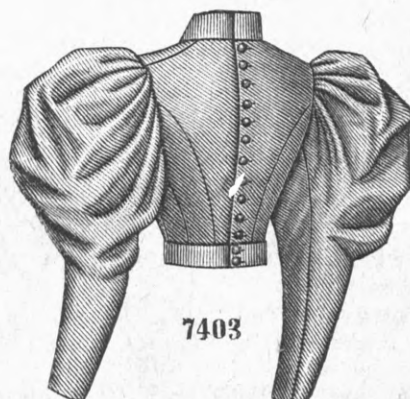
This blouse-waist or Psyche blouse, which may be made with a high neck and long sleeves or with a V or square neck and short sleeves, as shown in the several illustrations, is pictured in the present instance developed in turquoise-and-black shaded silk. The back of the waist is arranged in five box-plaits, which are stitched along their underfolds all the way down; and the fronts are box-plaited to correspond, the closing being made under the box-plait at the center. The lower edge of the waist is gathered and joined to a shorter body-lining, which is

snugly adjusted by single bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front; and the waist droops slightly at the sides and back and a trifle deeper at the front. The coat sleeves have full balloon puffs which extend to the elbow, and are gathered at the top and bottom and disposed with a fanciful draped effect by three upturning, overlapping plaits that are tacked just below the gathers at the upper edge of the puff. At the neck is a close-fitting curate collar covered with a crush collar, the frill-finished ends of which are closed at the center of the back. When the neck is cut in low V or Pompadour outline the upper edges of the blouse-waist



7403

Front View.

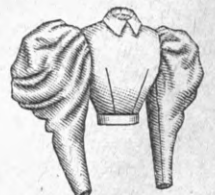


7403

Back View.

MISSSES' PLAIN WAIST, CLOSED AT THE BACK. (TO BE MADE WITH A STANDING OR ROLLING COLLAR.) (COPYRIGHT.)

(For Description see Page 195.)



7403

will be prettily decorated with lace insertion, and when short sleeves are desired the sleeves will be cut off below the puffs, as shown in the small engravings, the lower edges of the sleeves being decorated with insertion

to correspond with the neck ornamentation.

The blouse-waist is fashioned in a style that will be decidedly becoming to immature figures and improving to those that are too stout. It will develop attractively in India silk, taffeta, surah, fancy changeable and shot silk, cr  pon, serge, cashmere and other stylish silks and woollens.

We have pattern No. 7410 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the garment requires five yards and three-fourths of material twenty-two

inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and a half fifty inches wide. Price of pattern, 10d. or 20 cents.

MISSES' PLAIN WAIST, CLOSED AT THE BACK. (TO BE MADE WITH A STANDING OR ROLLING COLLAR.)
(For Illustrations see Page 194.)

No. 7403.—Another view of this waist, showing it made of wool dress goods and trimmed with ribbon, is given at figure No. 254 L in this DELINEATOR.

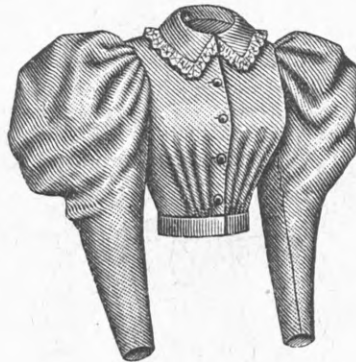
Simple, round waists of this kind are much liked for school and general wear and may accompany the new box-plaited or *godet* skirts. For the development of the waist plain dress goods of texture suitable to the season were chosen in the present instance. The waist extends to the waist-line, and its smooth adjustment is due to single bust darts and under-arm and side-back gores. The closing is made at the center of the back with button-holes and buttons, and the bottom of the waist is finished with a belt. The two-seam *gigot* sleeves are mounted upon coat-shaped linings and are smooth upon the forearm and gathered at the top to stand out broadly upon the shoulders, the wrists being plainly completed. The neck may be finished with a rolling collar in two parts that flare at the back and front, or with a close-fitting curate collar closed at the center of the back.

The simplicity of the mode will render it a favorite with the home dressmaker and the mother who does the sewing for several daughters. It will make up acceptably in cloth, serge, hopsacking, chevot, vicuna and foulé, and with especially good effect in the new plaid, shepherd check and fancy novelty goods. The mode is particularly desirable for Summer gowns of gingham, chambray, cotton chevot and percale, as its simple fashioning renders it easy to launder.

We have pattern No. 7403 in nine sizes for misses from eight

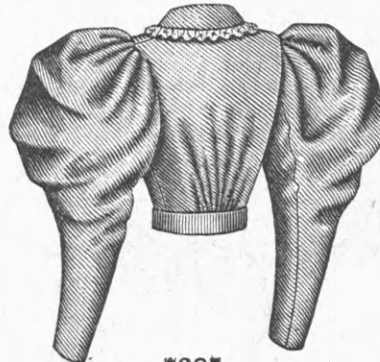
seen at figure No. 255 L in this magazine, where it is pictured made of figured serge and trimmed with ribbon.

The Spencer waist, which is always an excellent mode for woollen or washable fabrics, is youthful and easily made and may be fashioned with a rolling or standing collar, as shown in the illustrations. The waist is here represented made of blue challis and decorated with lace edging. The lining is adjusted by single bust darts, under-arm and side-back gores and a curving center seam, and the closing is made at the center of the



7385

Front View.



7385

Back View.

MISSES' SPENCER WAIST. (TO BE MADE WITH OR WITHOUT A FITTED LINING AND WITH A ROLLING OR STANDING COLLAR.) (COPYRIGHT.)
(For Description see this Page.)



7385

front with button-holes and buttons. The full fronts join the seamless back in shoulder and under-arm seams. The back and fronts are smooth at the top, and the fulness at the lower edge is drawn well to the center by two short

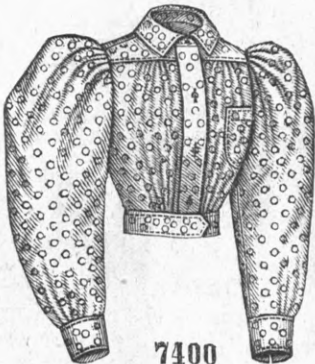
rows of gathers, which are placed at belt depth apart and concealed by a belt of the material. The leg-o'-mutton sleeves, which are made over coat-shaped linings, are shaped by inside and outside seams and are gathered full at the top to droop in numerous graceful folds and wrinkles to the elbow, below which the adjustment is comfortably close. The neck may be finished with a plain standing collar or with a rolling collar having square ends that flare prettily in front, the free edges of the rolling collar being decorated with lace edging.

Young girls look well in this style of waist, which is especially suited to slight and undeveloped figures. For developing chambray, gingham, lawn, dimity, etc., it is a satisfactory mode, and will be liked quite as well for challis, vailing and similar goods. Very little decoration is required and it will usually be applied to the collar; it may be lace or embroidered edging.

We have pattern No. 7385 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the waist calls for three yards and a half of material twenty-two inches wide, or two yards and a half thirty inches wide, or a yard and seven-eighths forty-four inches wide. Price of pattern, 7d. or 15 cents.

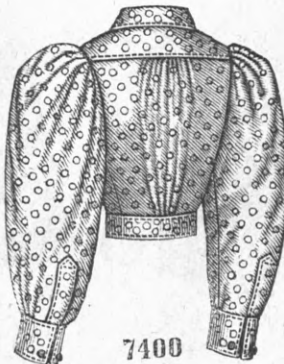


7400



7400

Front View.



7400

Back View.

MISSES' SHIRT-WAIST. (TO BE MADE WITH A TURN-DOWN OR STANDING COLLAR.) (COPYRIGHT.)
(For Description see this Page.)

to sixteen years of age. For a miss of twelve years, the waist needs three yards and a fourth of material twenty-two inches wide, or a yard and five-eighths forty-four inches wide, or a yard and three-eighths fifty inches wide. Price of pattern, 7d. or 15 cents.

MISSES' SPENCER WAIST. (TO BE MADE WITH OR WITHOUT A FITTED LINING AND WITH A ROLLING OR STANDING COLLAR.)
(For Illustrations see this Page.)

No. 7385.—This waist forms part of the afternoon toilette

MISSES' SHIRT-WAIST. (TO BE MADE WITH A TURN-DOWN OR STANDING COLLAR.)

(For Illustrations see this Page.)

No. 7400.—At figure No. 253 L in this DELINEATOR this shirt-waist is pictured made of figured cambric.

The shirt-waist, which is here shown made of spotted pale-pink cambric, may be worn with a full or gored skirt

and blazer to complete a stylish and comfortable toilette for a young girl. The fronts and back are joined in under-arm seams and have fulness drawn to the center by gathers at the top; they are joined to a square yoke shaped by shoulder seams, and a box-plait made at the front edge of the overlapping front is extended to the neck. The box-plait is formed by turning under the front and making a small backward-turning plait a little back of the fold, and the box-plait may be stitched or not near the folds, as preferred. The closing is made through the box-plait with studs

or with button-holes and buttons. A casing is arranged at the waist-line, in which is inserted a tape or elastic that draws the fulness closely to the figure; and the waist is encircled by a belt having pointed ends closed in front. The shirt sleeves, which are stylishly full, are slashed at the back of the arm, one edge of the slash being finished with an underlap and the other with an overlap that is pointed at the top; they are gathered at the top and bottom and completed with square-cornered cuffs closed with link-buttons. The pattern provides a rolling collar mounted on a shaped band and also a standing collar, both styles being shown in the engravings. At the left side of the front is applied a handkerchief pocket, which is hemmed at the top and is round at the bottom.

Shirt-waists of this kind are developed in a variety of fabrics, among the most favored being Oxford and Madras cloth, cotton cheviot, chambray and percale.

We have pattern No. 7400 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the shirt-waist requires three yards and seven-eighths of material twenty-two inches wide, or three yards and an eighth twenty-seven inches wide, or two yards and a half thirty-six inches wide, with a half yard of coarse linen thirty-six inches wide for interlinings. Price of pattern, 10d. or 20 cents.

GIRLS' PLAIN WAIST, CLOSED AT THE BACK. (TO BE MADE WITH A ROLLING OR STANDING COLLAR.)
(For Illustrations see this Page.)

No. 7414.—Waists developed in this simple style are much favored for school dresses and are especially desirable for cottons and other washable fabrics, as they may be laundered with very little trouble. For the development of the waist woollen dress goods of a seasonable variety were selected. The smooth front and backs are joined in shoulder and under-arm seams, and the closing is made at the center of the back with button-holes and buttons. The lower edge of the waist is finished with a belt. The two-seam leg-o'-mutton sleeves are mounted upon coat-shaped linings; they are gathered on the shoulders to stand out stylishly from the arm and are smooth and comfortably close-fitting upon the forearm. The pattern provides two collars—a standing collar which fits the neck closely and is closed at the center of the back, and a rolling collar, the ends of which flare widely at the center of the front and back. Both collars are shown in the engravings. Waists of this kind may be developed in all varieties of woollen and cotton goods. Cashmere, serge, flannel, crépon, gingham, percale and chambray are especially well adapted to the mode, and if garniture be desired, braid, ribbon or feather-stitching done with rope silk or Filo floss may be added.

We have pattern 7514 in eleven sizes for girls from two to

twelve years of age. For a girl of eight years, the waist needs two yards and seven-eighths of material twenty-two inches wide, or two yards and a fourth thirty inches wide, or a yard and a fourth forty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' BOX-PLAITED SKIRT, WITH FOUR-GORED FOUNDATION-SKIRT (THAT MAY BE OMITTED).

(For Illustrations see this Page.)

No. 7409.—This skirt is shown made of serge and decorated with ribbon at figure No. 255 L in this DELINEATOR.

The skirt is a particularly stylish, new box-plaited mode and is here represented developed in illuminated serge. It is formed of joined straight breadths of the material, and measures three yards and three-quarters at the bottom in the medium sizes. It is deeply hemmed at the bottom and arranged in broad box-plaits all round,

the box-plaits being well pressed in their folds and falling full with a pretty flare toward the lower edge over a four-gored foundation-skirt. The foundation skirt, which may be omitted, if undesirable, is fitted smoothly at the top of the front and sides by darts, and is gathered at the back to fall in full folds. The slight fulness at the top of the box-plaited skirt is collected in gathers. The placket is made at the center of the back, and the skirt is finished with a belt.

The skirt may be accompanied by a fancy waist or short basque and may either match the waist or be in direct contrast to it. It will develop attractively in crépon, serge, cloth, Fayette, foulé, cheviot, tweed or novelty goods and will usually be plainly finished. Batiste in any of the delicate shades, as well as the dainty satin-striped and plain challies, will make up stylishly by the mode, and insertion and ribbon will provide the trimming.

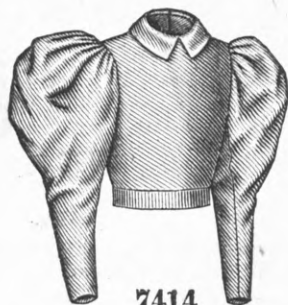
We have pattern No. 7409 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the skirt calls for six yards and three-eighths of material twenty-two inches wide, or three yards and a half forty-four inches wide, or two

yards and three-fourths fifty inches wide. or 25 cents.

MISSES' FIVE-GORED SKIRT, WITH FOUR GODETS AT THE BACK. (TO BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAITED AT THE BACK.)

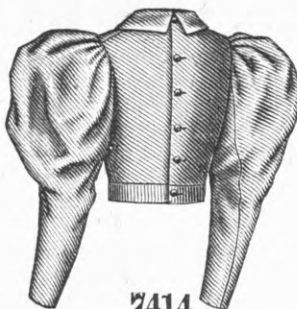
(For Illustrations see Page 197.)

No. 7416.—This skirt forms part of the party toilette shown at figure No. 256 L in this magazine, the material being crépon and the decoration satin ribbon.



7414

Front View.

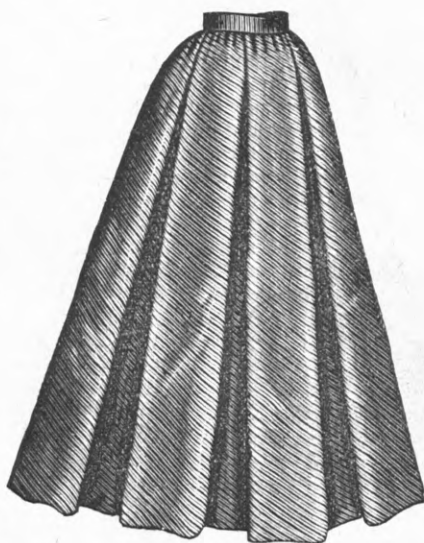


7414

Back View.

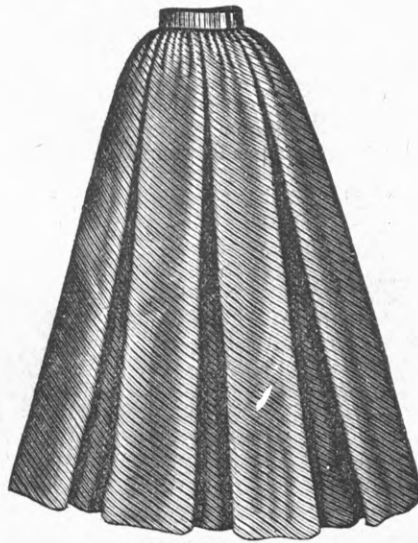
GIRLS' PLAIN WAIST, CLOSED AT THE BACK. (TO BE MADE WITH A ROLLING OR STANDING COLLAR.) (COPYRIGHT.)

(For Description see this Page.)



7409

Side-Front View.



7409

Side-Back View.

MISSES' BOX-PLAITED SKIRT, WITH FOUR-GORED FOUNDATION-SKIRT (THAT MAY BE OMITTED). (COPYRIGHT.)

(For Description see this Page.)

The skirt, which is represented in the present instance developed in *crépon* in one of the fashionable bluet shades, introduces the graceful *godets* or organ-pipe flutes at the back that are just now receiving the favor of Fashion's votaries. It consists of five gores—a front-gore, a gore at each side and two back-gores. The back-gores are very wide at the bottom and narrow at the top and are interlined with hair-cloth or crinoline to produce the correct flare at the bottom, where the skirt measures two yards and a half round in the middle sizes. The slight fullness at the top of the front and sides may be collected in gathers or removed by darts, and the back-gores may be gathered at the top or arranged in two backward-turning plaits at each side of the center seam, either disposal producing the graceful rolling folds. The skirt is deeply underfaced at the front and sides with hair-cloth or other stiffening material to emphasize the flare. The placket is made above the center seam, and the top of the skirt is completed with a belt.

The skirt is one of the season's most attractive novelties for misses, and will develop fashionably in the new shaded and shot novelty goods and in such familiar woollens as serge, cloth, hopsacking, *crépon*, camel's-hair and cashmere. It may be worn with any of the new fancy basques or waists and may be decorated at the bottom with rows of braid, gimp or ribbon, if a plain completion be undesirable.

We have pattern No. 7416 in seven sizes for misses from ten to sixteen years of age. To make the skirt for a miss of twelve years, needs three yards and three-fourths of material twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or a yard and seven-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

MISSSES' PETTI-COAT, WITH NARROW YOKE.

(For Illustrations see Page 198.)

No. 7393.—The narrow yoke is a most desirable feature of this petticoat, which is shown made of white cambric and decorated with tucks and embroidered edging. The petticoat has a smooth-fitting front-gore, a smooth-fitting gore at each side, and a full back-breadth that is gathered at the top. It is joined to the narrow yoke, which is closed at the center of the back with button-holes and buttons. The bottom of the petticoat measures a little over two yards round in the middle sizes and is trimmed with a ruffle of embroidery headed by three tucks, for which allowance must be made in cutting out, as tucks are not considered in the pattern.

Muslin, cambric, lawn, seersucker, silk or flannel may be made up after this mode. Silk petticoats will be most frequently decorated with ruffles of silk having hemmed or pinked edges, while lace or embroidered edging will be most appropriate for skirts made of washable fabrics. Rows of insertion will often be applied, the material being cut away from beneath.

We have pattern No. 7393 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the petticoat requires three yards of material twenty inches wide, or two yards and five-eighths twenty-seven inches wide, or two

yards and three-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

MISSSES' AND GIRLS' LEGGING AND OVER-GAITER.

(For Illustrations see Page 198.)

No. 7422.—An over-gaiter and a legging in two lengths are provided for by this pattern, and for their development cloth of suitable weight was chosen. The legging may reach to the knee or only to the calf, and is shaped to fit smoothly over the instep and ankle and about the leg by a well curved seam at the center of the front and back, the seams being opened and pressed flatly and the edges stitched. A leather strap is attached to the inside, and, passing under the boot in front of the heel, is fastened to the outside with a buckle, being drawn as closely as desired. The legging is closed at the outside with button-holes and buttons. The over-gaiter is exactly like the lower part of the legging and extends over the top of the boot. The edges of the over-gaiter and legging are neatly finished with machine-stitching.

Leggings extending to the calf or below the knee almost invariably form part of a bicycle toilette, and since the wheel has been almost universally adopted by misses and girls, the popularity of leggings has been largely increased. Girls in short dresses will find leggings a source of comfort when skating or walking. For the development of leggings leather or cloth may be chosen, while for the over-gaiter broadcloth is most generally used. The free edges are always finished with machine-stitching, and a narrow mohair braid is sometimes applied along the lower edge.

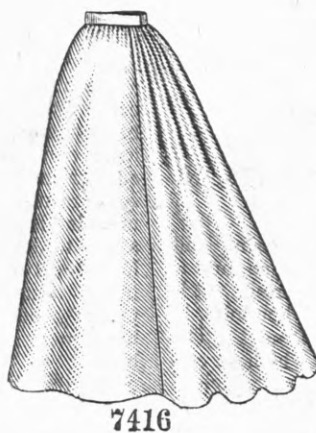
We have pattern No. 7422 in seven sizes from four to sixteen years of age. For a miss of twelve years, a pair of leggings extending to the knee requires a yard and an eighth of goods twenty-seven inches wide, or five-eighths of a yard fifty-four inches wide. A pair of leggings reaching to the calf needs three-fourths of a yard twenty-seven inches wide, or three-eighths of a yard fifty-four inches wide. A pair of over-gaiters will need half a yard of goods twenty-seven inches wide, or a fourth of a yard fifty-four inches wide. In each instance, a piece of leather measuring

two inches by four inches and three-fourths will be needed. Price of pattern, 5d. or 10 cents.

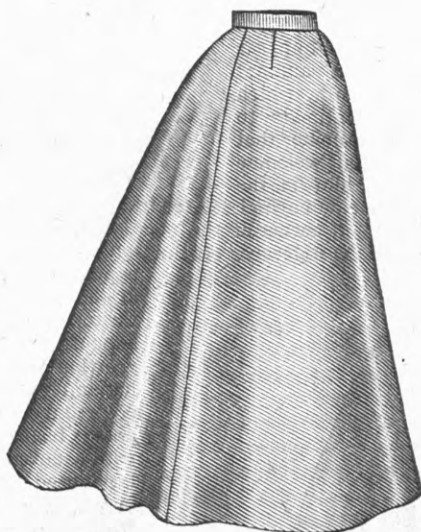
MISSSES' AND GIRLS' DRAWERS, WITH YOKE FRONT AND BAND BACK. (BUTTONED AT THE SIDES.)

(For Illustrations see Page 198.)

No. 7401.—These comfortable drawers are illustrated made of muslin and trimmed with a frill of embroidered edging headed by a row of insertion and a cluster of fine tucks. The matter of ironing is given as much consideration in these drawers as are comfort and durability, three patterns being provided, and the choice of any one of them being a matter of personal taste. One pair of drawers is shaped with curved lower and front edges and

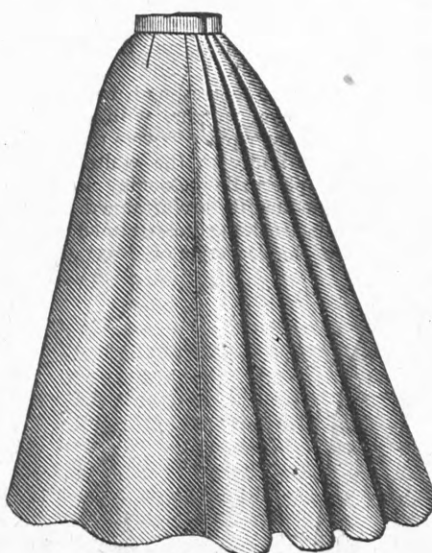


7416



7416

Side-Front View.



7416

Side-Back View.

MISSSES' FIVE-GORED SKIRT, WITH FOUR *Godets* AT THE BACK. (TO BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAITED AT THE BACK.) (COPYRIGHT.)

(For Description see Page 196.)

takes the most graceful lines, but will not fold evenly in ironing. The other two pairs of drawers are fitted with straight lower edges and will fold evenly in ironing, the difference between them being that one is curved at the front edge to remove some of the fulness, while the other is cut in a straight line at the front edge. The front of the drawers is gathered at the top and joined to a yoke that is shaped with a seam at the center; and the back also is gathered and sewed to a straight band. Openings are made at the sides, where the closing is effected by means of button-holes and buttons. Several of the best methods for finishing the side openings are directed in the label accompanying the pattern. The use of tucks is optional, consequently in the pattern there is no allowance made for them.

Muslin, cambric, fine lawn or Canton flannel may be made up in this way, with a simple or elaborate decoration, according to individual fancy.

We have pattern No. 7401 in twelve sizes from five to sixteen years of age. For a miss of twelve years, a pair of drawers will need a yard and seven-eighths of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

House Furnishing and Decoration.

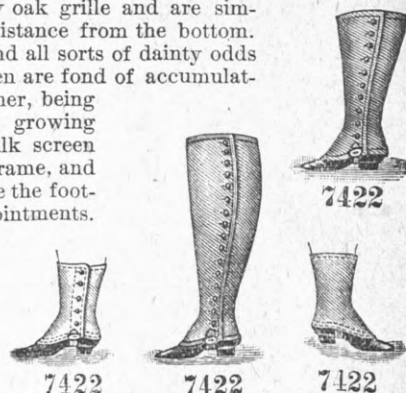
(For Illustrations see Page 155.)

No combination in home decoration is more pleasing and tasteful than white and gold, which is essentially French, and is usually carried out in the designs of some historic period. It is for the most part favored for drawing-rooms and boudoirs, in both of which daintiness is a most important element. The upper view on page 155 represents a boudoir, in which is embodied the French idea; it entirely expresses the effect which is calculated from such treatment. The walls are covered to within some distance from the bottom with white satin paper figured with gold Empire wreaths, the paper being met by a white enamelled wainscoting, upon which is applied moulding, also in Empire design, touched with gold. The floor is of light polished wood, partially covered by a Japanese rug, the design of which is light-blue and gold on a white ground. A white enamelled cabinet mantel decorated to correspond with the wainscoting is furnished with an oval mirror, with candle sconces at the sides. A fanciful Summer-piece covers the fireplace, and a brass fender gleams brightly on the white tiled hearth. The tongs and other paraphernalia belonging to the hearth are also of brass. Upon the mantel are arranged suitable ornaments, and upon the walls are hung gold-framed pictures, the frames representing the Empire style of decoration.

which a pretty glimpse can be obtained through the opening left by the gracefully hung portières. The portières are of white Shikii silk figured with an Empire design in gold. They fall from a pretty oak grille and are simply held back some distance from the bottom. A cabinet for curios and all sorts of dainty odds and ends, which women are fond of accumulating, stands in one corner, being partially hidden by a growing plant. A flowered silk screen with a gold Empire frame, and a chair upholstered like the foot-rest complete the appointments.

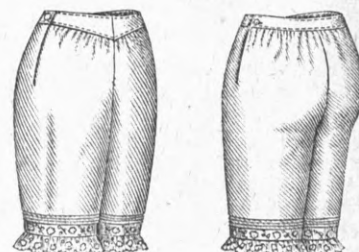
Willow rockers and easy chairs in rattan painted white-and-gold, a tea-table of cherry with brass Empire trimmings, and a wrought-iron crane supporting a brass or copper tea-kettle could be added with most gratifying results. Womanhood is never at a loss to devise the hundred-and-one fancy things that properly belong in her own special bower, to which only the nearest and dearest of her women friends have the *entrée*.

In the furnishing of the foyer hall there should appear a certain amount of warmth, which would intimate to the new-comer that a cordial welcome awaits him in the apartments beyond. lower left corner of is also the stairway.



MISSSES' AND GIRLS' LEGGING AND OVER-GAITER. (COPYRIGHT.)

(For Description see Page 197.)



7401 7401
Front View. Back View.

MISSSES' AND GIRLS' DRAWERS, WITH YOKE FRONT AND BAND BACK. (BUTTONED AT THE SIDES.) (COPYRIGHT.)

(For Description see Page 197.)



7393
Side-Front View.

MISSSES' PETTICOAT, WITH NARROW YOKE. (COPYRIGHT.)

(For Description see Page 197.)



7393
Side-Back View.

A small gilt foot-rest upholstered in white-and-blue satin tapestry has a place near the hearth. A fancy gilt stand supports a growing fan palm near the door leading to the bedroom, of

a wooden rocker or high-backed English chair may be set invitingly before the fireplace, and a stand may be conveniently placed for a lamp.

A charming hall is given in a view at the page. The floor is of polished oak, as At the front of the landing is an oval frame supported by oak spindle work, and at one side is a fanciful column, at the top of which is fastened an iron support for a Venetian lamp. A growing palm stands in the opening and provides a charming bit of color and ornament. On the newel post is fastened a bronze gas fixture with a cut-glass globe. When gas is not used in the house, a fairy lamp in which candles may be burned will be preferable to an oil lamp. Lamps are made expressly for the purpose; they will burn for at least eight hours, and give a clear light.

A substantial-looking fireplace for a hall is pictured in the last view. The facing and hearth are of white encaustic tiles. At the right side is a hob done with small brown glazed tiles and holding a small vessel, and at the left side is a panel made of the brown tiles. The grate is of wrought iron and supports burning logs which send out a cheery glow. The cabinet mantel is of oak and has three mirrors. A simple vase with flowers is reflected in the center mirror and provides a pretty ornament for the mantel-shelf. If the hall be large enough,

Styles for Little Folks.

FIGURE NO. 262 L.—LITTLE GIRLS' OUTDOOR TOILETTE.

(For Illustration see this Page.)

FIGURE NO. 262 L.—This illustrates a Little Girls' coat and bonnet. The coat pattern, which is No. 7386 and costs 10d. or 20 cents, is in eight sizes for little girls from one-half to seven years of age, and is differently portrayed on page 200. The bonnet pattern, which is No. 7406 and costs 5d. or 10 cents, is in three sizes for little girls from three to seven years of age, and may be seen again on page 201.

The quaint little coat is extremely simple in its fashioning and is here shown to advantage in bright-red cloth, with white braid for decoration. The full, round skirt, which is deeply hemmed at the bottom and finished with narrower hems at its front edges, is gathered at the top to fall in full folds from the short body, which is shaped by shoulder and under-arm seams and closed at the center of the front with button-holes and buttons. The body is concealed by the deep, eight-pointed star collar, which is trimmed with two rows of white braid and topped by a rolling collar with widely flaring ends. The full puff sleeves are made over coat-shaped linings, which are faced with the material below the sleeves to have the effect of cuffs, and the wrists are trimmed with two all-round rows of white braid.

The bonnet is made up to match the coat. It fits the head closely at the sides and is drawn in closely at the back of the neck by a backward-turning plait at each side of the top of the bonnet results from three box-plaits arranged



FIGURE NO. 262 L.—LITTLE GIRLS' OUTDOOR TOILETTE.—

This illustrates Little Girls' Bonnet No. 7406 (copyright), price 5d. or 10 cents; and Coat No. 7386 (copyright), price 10d. or 20 cents.

(For Description see this Page.)



7392

Front View.

LITTLE GIRLS' DRESS, IN GREEN-AWAY STYLE. (COPYRIGHT.)

(For Description see Page 200.)

between two upturning side-plaits, and the plaits flare into a soft frill above the face. The curtain, which is joined to the lower edge of the bonnet and forms a comfortable protection for the neck, is arranged in a box-plait at the center and decorated at its free edges with two rows of white braid. Two rows of braid trim the front edge of the bonnet and ribbon ties are bowed under the chin. Standing loops of ribbon at the front and a pretty bow of similar ribbon at the center of the back over the seam joining the bonnet and curtain complete the decoration. The bonnet is lined throughout with white silk, and an interlining of crinoline helps to preserve its shape.

The little coat, which is sufficiently long to completely cover the dress it accompanies, will be very generally favored for developing the pretty fancy and figured cloths and coatings which are suitable for either school or street wear. The star collar may

gathered at the top and bottom and mounted on coat-shaped linings, which are revealed with a frill of lace edging and a row of feather-stitching. At the neck is a rolling collar in two sections, the ends of which flare prettily, and the free edges of which are decorated with a frill of lace.

The bonnet has a full crown, from which, at the back, droops a doubled, shirred curtain; and the smooth granny brim is broad at the top and narrowed gradually toward the square ends, an interlining of crinoline and a wire at the edge giving it firmness. A handsome silk bow is placed at the top of the crown, and from it extends a twist of silk, which covers the joining of the brim and crown. Ribbon tie-strings are gracefully bowed under the chin. A single row of gimp outlines the brim, and a ruching of lace is placed inside, where the brim joins the crown.

No prettier gown than this could be selected for a little girl, and its becoming outlines and commendable simplicity will in-

be of velvet or of the coat material and trimmed with fur, braid or galloon, and the rolling collar and sleeves may correspond in material or ornamentation. The bonnet may match or contrast with the coat in color or material.

FIGURE NO. 263 L.—LITTLE GIRLS' OUTDOOR TOILETTE.

(For Illustration see Page 200.)

FIGURE NO. 263 L.—This consists of a Little Girls' bonnet and dress. The bonnet pattern, which is No. 7396 and costs 5d. or 10 cents, is in four sizes for little girls from two to eight years of age, and may be seen again on page 201 of this magazine. The dress pattern, which is No. 7392 and costs 10d. or 20 cents, is in eight sizes for little girls from one-half to seven years of age, and is differently portrayed on this page.

Like some quaint, old-time picture is this little maiden arrayed in a dress of blue China silk decorated with feather-stitching and lace edging, and a bonnet of white corded silk adorned with ribbon, lace ruching and gimp. The toilette is most unpretentious, yet is truly charming in its youthful simplicity. The short body of the dress is closed at the center of the back and supports the skirt, which falls gracefully about the figure and is finished at the bottom with a deep hem that is held with feather-stitching, a row of similar stitching decorating the lower edge of the body. The full sleeves are



7392

Back View.

LITTLE GIRLS' DRESS, IN GREEN-AWAY STYLE. (COPYRIGHT.)

(For Description see Page 200.)

sure for it the attention of mothers who like to be well beforehand in making up pretty gowns of silk and many washable fabrics for their little girls to wear during the Spring and Summer. Lawn, cambric, nainsook, dimity, plain and fancy silks, etc., are recommended for its development, and the bonnet may be of heavy or light weight silk in any becoming shade.

LITTLE GIRLS' DRESS, IN GREENWAY STYLE.

(For Illustrations see Page 199.)

No. 7392.—At figure No. 263 L in this DELINEATOR this little dress may be seen made of blue China silk and decorated with feather-stitching and lace edging.

The beauty of simplicity will be noted in this little dress, which is here shown made of gingham and decorated with embroidered edging. The short waist is shaped by shoulder and under-arm seams and closed invisibly at the center of the back. The deeply hemmed skirt is gathered at the top and sewed to the bottom of the waist, falling in full, graceful folds about the figure. The puff sleeves are of fashionable width and are gathered at the top and bottom; they are mounted on coat-shaped linings, which are revealed with round cuff effect, the exposed portions of the lining being faced with the material and the wrist edges completed with embroidered edging. At the neck is a rolling collar in two sections, which flare prettily at the back and front and are trimmed with embroidered edging.

Woollen and cotton fabrics will make up nicely in this manner, and a trifling amount of lace or embroidered edging will decorate the sleeves and collar effectively.

We have pattern No. 7392 in eight sizes for little girls from one-half to seven years of age. For a girl of five years, the dress requires five yards of material twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or three yards and three-fourths thirty-six inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' COAT.

(For Illustrations see this Page.)

No. 7386.—This coat is pictured made of red cloth and decorated with white braid at figure No. 262 L in this DELINEATOR.

A charming little top-garment for a wee woman is here portrayed, the material selected for its development being Marie Louise blue cloth. It has a full, round skirt, which is hemmed at its front and lower edges and gathered at the top to fall with graceful fullness from the body. The shaping of the body is accomplished by shoulder seams and

very short under-arm seams, and the coat is closed at the center of the front with button-holes and buttons. The body is entirely concealed beneath the deep cape-collar, which is shaped in eight star-points at its lower edge and falls quaintly upon the full puff sleeves; and the neck is completed by a rolling collar with flaring ends. The puff sleeves are arranged upon smooth linings, which are covered below the puffs with round cuff-facings of cloth trimmed at the top and bottom with bands of Astrakhan. The free edges of both collars are also decorated with Astrakhan.

For ordinary wear a coat of this kind will give universal satisfaction, as it may be developed in most comfortable and stylish coatings, such as beaver, cheviot, diagonal, etc., and may be trimmed with bands of beaver, Astrakhan or Persian lamb fur or any preferred variety of fancy braid.

We have pattern No. 7386 in eight sizes for little girls from one-half to seven years of age. For a girl of five years, the coat will require six yards of material twenty-two inches wide, or three yards and an eighth forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S PINAFORE OR APRON.

(For Illustrations see Page 201.)

No. 7382.—This pinafore or apron is fashioned in so simple a manner that its development will be a matter of very little trouble. It is here shown made of pale-pink gingham and plainly completed. The low-necked front and backs are joined in under-arm seams and short seams on the shoulders, and the shaping of the arms' eyes permits an easy adjustment over the full sleeves worn at present. The top of the pinafore is turned under deeply and stitched twice to form a casing, in which a cord is run to form a frill edge and regulate the fullness in pretty folds. The fullness at the front is drawn closely to the figure at the waist-line by two rows of shirring, which are secured to a stay underneath; and the gathered ends of tie-strings are attached at the ends of the shirrings, the ties being bowed over the closing, which is made at the center of the back.

The pinafore is sufficiently long to be thoroughly protective and is dainty enough to please the most exacting little maid. It will develop nicely in nainsook, lawn, gingham, percale, cambric and other fabrics devoted

to garments of this class, and may be trimmed at the bottom with tucks, insertion and a frill of lace or embroidery, if a simple completion be not admired. An apron of blue chambray may be trimmed with blue-and-white embroidery.



FIGURE NO. 263 L.—LITTLE GIRLS' OUTDOOR TOILETTE.—

This illustrates Little Girls' Bonnet No. 7396 (copyright), price 5d. or 10 cents; and Dress No. 7392 (copyright), price 10d. or 20 cents.

(For Description see Page 199.)



7386

Front View.



7386

Back View.

LITTLE GIRLS' COAT. (COPYRIGHT.)

(For Description see this Page.)

We have pattern No. 7382 in seven sizes for children from one-half to six years of age. For a child of five years, the apron will require three yards and an eighth of material twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' BONNET.

(For Illustrations see this Page.)

No. 7396.—This bonnet may be seen again at figure No. 263 L in this magazine, where it is pictured made of white corded silk.

The little bonnet is both picturesque and protective, and is here shown developed in golden-brown Sicilienne and trimmed with the material, velvet and a white lace ruching. The soft crown is arranged at the front edge, at each side of the center, in three downward-turning plaits between two upturning plaits, the plaits spreading in picturesque fashion; it is narrowed at the lower edge by two backward and one forward turning plait at each side of the center, and is interlined with crinoline, and made firm at the edges by a round wire that is concealed by a narrow binding. The poke front, which is stiffened with several thicknesses of stiff crinoline, is broad at the top and narrows gradually toward the ends, and its front and lower edges are wired, the wire being concealed by a binding of velvet, which finishes the edges. From the crown droops a frill-curtain formed of a doubled bias section of Sicilienne gathered near the top to form a self-heading; and the frill-finished ends of tie-strings are attached to the front, the ties being bowed under the chin. The joining of the crown and front is concealed by a twisted milliners' fold of Sicilienne, and the bonnet is provided with a white silk lining, consisting of an oblong crown to which is joined the gathered edge of the side, and a ruching of white lace which is inserted between the lining and crown form a pretty framing for the face. The bonnet is decorated at the top with standing loops of silk and donkey ears and rosettes of velvet.

The bonnet displays the air of quaintness which is characteristic of old-time modes and which is so becoming to youthful faces. It will develop attractively in corded silk, Bengaline, Sicilienne, etc., either with or without loops and donkey ears of velvet, pompons or ribbon rosettes for decoration.

We have pattern No. 7396 in four sizes for little girls from two to eight years of age. For a girl of four years, the bonnet requires a yard and a half of material twenty-two inches wide, or three-fourths of a yard forty-four inches wide, with half a yard of lining silk twenty inches wide for the lining. Price of pattern, 5d. or 10 cents.

LITTLE GIRLS' BONNET OR HOOD.

(For Illustration see this Page.)

No. 7406.—At figure No. 262 L in this magazine this little bonnet is shown made up of red cloth and trimmed with white braid.

A picturesque little bonnet or hood which will prove a most becoming head-covering for a wee maiden is here shown made

of red cloth, lined with silk and trimmed with silk cord and ribbon. The bonnet fits the head closely at the sides, where it is smooth, and at the top it extends well over the face. The lower edge of the bonnet is narrowed by a backward-turning

plait at each side of the center, and at the top, a short distance back of the front edge, three box-plaits are arranged between two upturning side-plaits, the box-plaits and side-plaits flaring to form a dainty frill at the edge. The bonnet is suitably stiffened with an interlining of crinoline, and to its lower edge is joined a circular curtain arranged in a box-plait at the center. Ribbon tie strings turned under deeply and plaited are attached to the bonnet on the outside over the seam joining the bonnet and curtain, and are bowed prettily under the chin. The bonnet is lined throughout with silk and decorated a little back of its free edges with fancy silk cord. A many-looped bow of ribbon decorates the top, being arranged over the tackings of the plaits, and sections of ribbon are carried downward to the side-plaits, where their ends are arranged in pretty loops. A pretty bow of ribbon ornaments the back of the bonnet over the joining of the curtain.

A comfortable and becoming hood for school or ordinary wear may be developed by the mode in cloth, serge, flannel or cashmere, interlined with wadding for severe weather and lined with any pretty variety of silk. A more dressy but equally comfortable hood may be made of corded silk, Bengaline, Sicilienne, etc., and ribbon rosettes or pompons may provide effective garniture.

We have pattern No. 7406 in three sizes for little girls from three to seven years of age. For a girl of five years, the bonnet calls for three-fourths of a yard of material twenty-two inches wide, or half a yard forty-four inches wide, each with

three-fourths of a yard of lining silk twenty inches wide to line, and a yard and a half of ribbon two inches and three-fourths wide for the ties. Price of pattern, 5d. or 10 cents.

INFANTS' CAP.

(For Illustrations see Page 202.)

No. 7394.—This little cap, which is shown made of dotted net, is the approved head-covering for infants, as its close adjustment ensures protection against cold or draughts. It has a small circular crown and a front that fits the head closely and is joined with slight gathered fulness to the crown, the ends being joined in a short seam at the center of the back. The front and lower edges of the cap and the seam joining the front and crown are decorated with a box-plaited ruching of lace, the plaited edge of which is covered with beading through which white silk ribbon is run; and two rows of similar ruching and beading trim the front, being arranged so that the four rows are evenly spaced. The cap is decorated at the top with two rosettes of ribbon arranged at each side of the center between the ruchings, and the plaited ends of ribbon tie-strings are attached underneath the lower front corners of the cap, the ties being bowed under the chin.

Dainty little caps of this kind may be developed in corded



7382

Front View.



7382

Back View.

CHILD'S PINAFORE OR APRON. (COPYRIGHT.)

(For Description see Page 200.)



7396

Front View.



7396

Back View.

LITTLE GIRLS' BONNET. (COPYRIGHT.)

(For Description see this Page.)



7406

LITTLE GIRLS' BONNET OR HOOD. (COPYRIGHT.)

(For Description see this Page.)

silk or surah for cool weather and in lace or net for Summer. It may be made as elaborate as desired by adding ruchings of lace, bands of insertion, ribbon pompons, beading, etc.

Pattern No. 7394 is in one size only. To make the cap, requires a fourth of a yard of material seventeen or more inches wide, with a yard and an eighth of ribbon an inch and a fourth wide for the ties, and a fourth of a yard of lining silk twenty inches wide to line. Price of pattern, 5d. or 10 cents.



7394

7394

INFANTS' CAP.
(COPYRIGHT.)

(For Description
see Page 201.)

INFANTS' DRESS.

(For Illustrations see this Page.)

No. 7384.—This dress is a pretty style for a christening robe, as it may be elaborated as much as desired with lace insertion and edging, tucks, etc. The accompanying engravings show it developed in fine white nainsook, fancy tucking and insertion, with tucks and lace edging for decoration. The front and back are shaped at the top to accommodate a Pompadour yoke of fancy tucking and insertion made with shoulder seams, and are joined in under-arm seams, and short seams on the shoulders. The



7384

Front View.

7384

Back View.

INFANTS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

back is gathered at the top to fall in pretty folds, and the front is gathered at the top and twice at the waist-line to form a puff, the gathers at the waist-line being concealed beneath a band of insertion. The dress is closed invisibly. The gathered ends of long ties are joined to the ends of the band, and the ties are bowed at the center of the back, their free ends, which are finished with hems and trimmed with edging, falling low upon the dress. The full puff sleeves are gathered at the top and bottom and finished with narrow wristbands that are decorated with pretty frills of lace edging. A frill of similar edging forms a dainty neck-completion and outlines the yoke. The dress is trimmed at deep hem depth from the bottom with a cluster of tucks. As the tucks are not considered in the pattern, they must be provided for when cutting.

The finest cambrics, muslins and nainsooks are chosen for infants' dresses, and dainty patterns in lace, embroidery and insertion are selected for trimming. Feather-stitched bands, drawn-work and tucks are also favored for garniture, and, if liked, quite a simple completion may be chosen. A dainty dress may be developed by the present mode in French nainsook. A deep hem-stitched hem may finish the bottom and above it may be made drawn-work, which may also appear in the yoke.

Pattern No. 7384 is in one size only and requires three yards and an eighth of nainsook thirty-six inches wide, with a yard and an eighth of fancy tucking twenty-seven inches wide, and a fourth of a yard of insertion an inch and three-fourths wide. Of one material, it needs three yards and an eighth thirty-six inches wide. Price of pattern, 10d. or 20 cents.

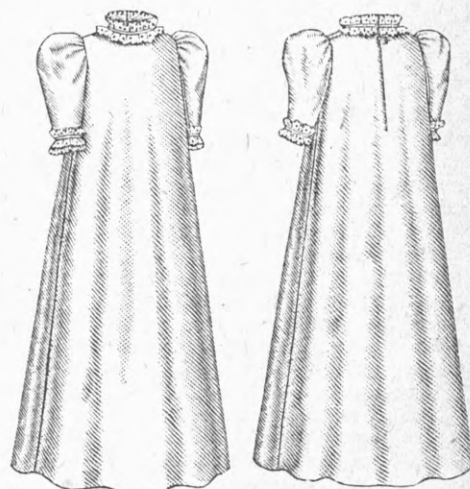
INFANTS' SLIP OR NIGHT-GOWN.

(For Illustrations see this Page.)

No. 7417.—This garment, which may be used as a day slip or as a night-gown, is represented made of fine white Lonsdale cambric. The slip extends to the depth considered correct for garments of this class, and its simple shaping is accomplished by seams along the shoulders and under the arms. At each side of the under-arm seams a plait is laid in each arm's-eye, the plaits turning toward the seam, where they meet, and providing comfortable fullness to the garment. A hem finishes the lower edge of the slip, and a slash is made at the center of the back from the neck to a desirable depth and finished for the closing, which is made with a single button-hole and tiny pearl button. The sleeves, which are shaped by inside and outside seams, display pretty fullness at the top, where they are gathered to stand out quaintly from the arm. The wrist is trimmed with an upturning and a downward turning frill of edging that meet under a tiny band, and a similar decoration is applied to the neck.

Percale, muslin, nainsook and dimity are among the fabrics most in favor for slips of this kind, and all sorts of washable laces, embroidery, feather-stitching done with rope silk or filo floss are suitable trimmings.

Pattern No. 7417 is in one size only. To make the slip requires two yards and an eighth of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.



7417

Front View

7417

Back View.

INFANTS' SLIP OR NIGHT-GOWN. (COPYRIGHT.)

(For Description see this Page.)

INFANTS' SLIP OR NIGHT-GOWN.

(For Illustrations see this Page.)

No. 7391.

—A sheer variety of fine white nainsook was chosen for the slip or night-gown here shown, with a simple decoration of tucks and lace edging. The slip extends to regulation depth and its front and back are joined to shoulder and under-arm seams. The back is slashed to a desirable depth, and the top of the slip is finished with an underfacing, which forms a casing for a draw-string that draws the garment about the neck as closely as desired, a tiny frill of lace forming a pretty



7391

Front View.

7391

Back View.

INFANTS' SLIP OR NIGHT-GOWN. (COPYRIGHT.)

(For Description see this Page.)

standing frill about the neck. The two-seam sleeves are of comfortable width and are gathered at the top, the fulness rising prettily above the shoulders. The wrists are each decorated with a cluster of three tiny tucks and a frill of lace, and three tucks are arranged at hem depth above the lower edge of the slip. All the tucks must be allowed for when cutting, as they are not considered in the pattern.

Slips of this kind form a really important part of an infant's

wardrobe. They are usually developed in fine cambric, lawn, nainsook, French percale, etc., and trimmed with lace or embroidered edging, insertion, feather-stitching, tucks, hemstitching or feather-stitched bands.

Pattern No. 7391 is in one size only. To make the gown, requires two yards and a fourth of material twenty-seven inches wide, or two yards and a fourth thirty-six inches wide. Price of pattern, 7d. or 15 cents.

Styles for Men and Boys.

MEN'S YOKE DRESS SHIRT, OPEN IN THE FRONT AND BACK.

(For Illustrations see this Page.)

No. 7432.—This well-fitting shirt is open both back and front and is consequently very easy to put on and take off. It is shown made of muslin and fine linen. The fronts are shaped to accommodate the three-ply, shield-shaped bosom, which is closed at the center with studs. The shallow, square yoke-ports which form the upper part of the back are closed at the center with studs, or button-holes and buttons; and the back is gathered at the top at each side of the slash, which is made to a desirable depth at the center and finished with an underlap and an overlap, the overlap being pointed at the lower end. The front and back are joined in under-arm seams that are stayed at the ends with gussets. The neck-band is closed at the center of the front and back with studs, and a short strap of linen tape is attached to the yoke at one side of the closing to hold the necktie in place below the collar. The comfortably wide shirt sleeves are slashed at the back of the arm, one edge of the slash being finished with an underlap and the other edge with an overlap that is pointed at the top; they are gathered at the lower edges and finished with three-ply wristbands that are closed with button-holes and buttons or with studs. All the seams of the shirt are made in fell style, and the lower edges are finished with narrow hems.

This shirt is an excellent style for general wear. For its development muslin, either fine or of medium weight, is the popular material, with fine linen for the bosom and a coarse variety of linen for interlining. Percales and fancy shirtings of all kinds are also suitable. The mode of completion is usually as here represented.

We have pattern No. 7432 in sixteen sizes for men from thirty-two to fifty inches, breast measure. For a man of medium size, the garment requires two yards and five-eighths of material thirty-six inches wide, with half a yard of fine linen thirty-six inches wide, and half a yard of coarse linen thirty-six inches wide. Price of pattern, 1s. or 25 cents.

MEN'S YOKE DRESS SHIRT, WITH SHIELD BOSOM. (OPEN ALL THE WAY DOWN THE FRONT.)

(For Illustrations see Page 204.)

No. 7439.—For comfort and elegance this shirt is exceptional. It is made of muslin and linen and is open all the way down the front, which ensures an ease of adjustment that will be exceedingly gratifying. The fronts are shaped to accommodate a three-ply, shield-shaped bosom of fine linen closed at the center

with studs. The back is gathered at the top with comfortable fulness at the center, and is joined to a shallow, square yoke which joins the fronts in shoulder seams. The fronts and back are connected by under-arm seams that are stayed at the ends with gussets. The shirt sleeves are of ample width, and have the regular openings at the back of the arm finished with underlaps and overlaps, the overlaps being pointed at the top; and the lower edges of the sleeves are gathered and joined to wristbands, which may be closed with button-holes and buttons or

with studs. The neck-band is well-fitting, is closed at the throat with a stud and has the regulation button-hole at the center of the back. To the yoke is attached a strap of linen, under which the necktie is passed to hold it in place below the collar. The lower edges of the shirt are finished with narrow hems, and all the seams are made in fell style.

Shirts of this kind are made of muslin of either the fine or coarser grades, with linen for the bosom and very coarse linen for interlinings. They are appropriate for the high-cut vest which forms part of a business or morning suit, or for the low-cut variety used for full dress.

We have pattern No. 7439 in sixteen sizes for men from thirty-two to fifty inches, breast measure. For a man of medium size, the garment requires two yards and five-eighths of material thirty-six inches wide, with half a yard of fine linen thirty-six inches wide, and half a yard of coarse linen thirty-six inches wide. Price of pattern, 1s. or 25 cents.

MEN'S YOKE DRESS SHIRT, WITH PLAITED BOSOM. (OPEN ALL THE WAY DOWN THE FRONT.)

(For Illustrations see Page 204.)

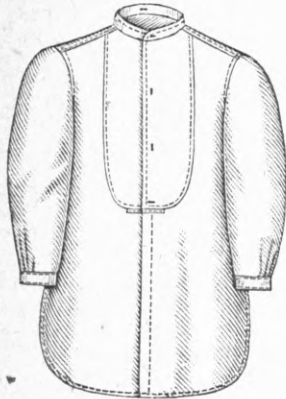
No. 7431.—A very desirable style of dress shirt is here illustrated made of muslin of medium fineness, with very fine linen for the bosom. The fronts are shaped to accommodate the bosom and are open all the way down the center, the closing being made with buttons and button-holes or with studs. They are connected by under-arm seams with the back, which is joined with desirable fulness to a shallow, square yoke that joins the fronts in shoulder seams; and the under-arm seams are stayed at the ends with gussets. The bosom is arranged in three forward-turning tucks at each side, and the overlapping front edge is formed in a box-plait stitched near the folds in the regular way. The shirt sleeves, which are comfortably wide, are slashed at the back of the arm, one edge of the slash being finished with an underlap and the other with an overlap that is pointed at the top; they are gathered at the lower edges and finished with three-ply wristbands that are closed with buttons and button-holes, or studs. The neck-band is closed at the throat

with a button and button-hole or a stud, and has the regulation button-hole at the back; and just below the neck-band at the back is attached a short strap of linen tape, under which the necktie is drawn to keep it from slipping up on the collar. The lower edges of the shirt are finished with narrow hems, and all the seams are made in fell style.

The shirt may be developed in any of the striped, spotted or fancy percales, as well as in cambric, linen or muslin. French lawn is sometimes used for the bosom, and muslin in extra fine

or medium [quality may be chosen for the shirt.

We have pattern No. 7431 in sixteen sizes for men from thirty-two to fifty inches, breast measure. To make the garment for a man of medium size, requires two yards and five-eighths of material thirty-six inches wide, with half a yard of fine linen thirty-six inches wide, and three-eighths of a yard of coarse linen thirty-six inches wide. Price of pattern, 1s. or 25 cents.



7439

Front View.

MEN'S YOKE DRESS SHIRT, WITH SHIELD BOSOM. (OPEN ALL THE WAY DOWN THE FRONT.) (COPYRIGHT.)

(For Description see Page 203.)

especially for warm weather, its tucked fronts being unlined, yet holding sufficient stiffness to be dainty-looking. It is shown made of fine white cambric. The fronts are open all the way down the center and closed with buttons and button-holes, or studs. Each is arranged in seven backward-turning tucks back of its hemmed front edge, the tucks being stitched from the top to below the waist and forming fulness below. The back, which is joined to the fronts in under-arm seams that are stayed at the ends by gussets, is gathered at the top across the center and joined to a shallow, square yoke that is joined to the fronts in shoulder seams. The shirt sleeves are of ample width and are slashed at the back of the arm, the edges of the slashes being finished with the regulation underlaps and overlaps; they are gathered at the lower edge and finished with three-ply wristbands, that are closed with buttons and button-holes, or studs. The well-fitted neck-band is closed at the throat with a stud or with a button and button-hole, and a button-hole is made at the center of the back for the attachment of the collar. Just below the neck-band at the center of the back is attached a strap of linen tape, under which the necktie is slipped to keep it in place. The lower edges of the shirt are finished with hems, and all the seams are made in fell style.

The shirt is sufficiently *négligé* in effect to make it a most desirable garment for Summer, yet is dressy enough to please the most exacting fancy. It will develop satisfactorily in silk, Oxford shirting, flannel, linen or dotted or striped lawn, and will usually be finished as in the present instance.

We have pattern No. 7430 in sixteen sizes for men from thirty-two to fifty inches, breast measure. For a man of medium size, the garment requires four yards and a half of material twenty-seven inches wide, or three yards and three-

fourths thirty-six inches wide. Price of pattern, 1s. or 25 cents.

BOYS' YOKE SHIRT. (APPROPRIATE FOR FLANNEL, SILK, OXFORD CLOTH, ETC.)

(For Illustrations see Page 205.)

No. 7434.—A comfortable shirt for bicycling, rowing and other outdoor sports is here represented developed in striped flannel. The front is slashed to a desirable depth at the center and the edges are finished with an underlap and an overlap, the overlap being pointed at the lower end; and the closing is made with button-holes and buttons or with studs.

The back, which joins the front in under-arm seams that are stayed at the lower ends with gussets, is gathered at the top at each side of the center, and joined to a pointed yoke, which joins the front in shoulder seams. The shirt sleeves are of ample width and are slashed at the back of the arm, the edges of the slashes being finished in the regular way with underlaps and overlaps; and the sleeves are gathered at the lower edges and finished with wristbands that are closed with button-holes and buttons or with studs. To the left side of the front is applied a patch pocket, which is pointed at its lower edge and finished at the top with a pointed lap held down with a button-hole and button. At the neck is a rolling collar having widely flaring ends. The edges are finished in regulation style with a single row of machine-stitching.

Silk, Oxford cloth and checked, striped and plain flannel are the materials most in favor for a shirt of this kind. It may be worn with or without a blazer and will usually be finished in the manner adopted in the present instance. A Windsor or four-in-hand tie may be worn with such a shirt.

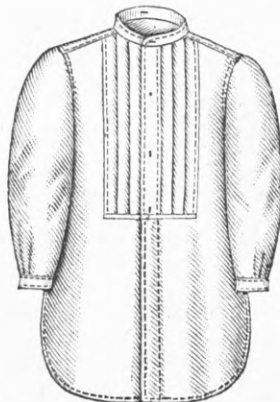


7439

Back View.

MEN'S YOKE DRESS SHIRT, WITH SHIELD BOSOM. (OPEN ALL THE WAY DOWN THE FRONT.) (COPYRIGHT.)

(For Description see Page 203.)



7431

Front View.

MEN'S YOKE DRESS SHIRT, WITH PLAITED BOSOM. (OPEN ALL THE WAY DOWN THE FRONT.) (COPYRIGHT.)

(For Description see Page 203.)



7431

Back View.

We have pattern No. 7434 in ten sizes for boys from seven to sixteen years of age. For a boy of eleven years, the garment will require two yards and seven-eighths of goods twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide, or two yards forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.

BOYS' SACK SHIRT, WITH BACK YOKE-FACING. (APPROPRIATE FOR FLANNEL, SILK, OXFORD CLOTH, ETC.)

(For Illustrations see Page 206.)

No. 7433.—This shirt is fashioned in the comfortable sack style and is shown developed in striped flannel. It is shaped by shoulder and under-arm seams, the under-arm seams being stayed at the ends with gussets; and the back is strengthened at the top by a pointed yoke-facing that is stitched at the lower edge and over the shoulder seams. The front is slashed to a desirable depth at the center, and the edges are finished with an underlap and overlap, the closing being made with button-holes and buttons. The shirt sleeves, which are of ample width, are slashed at the back of the arm, the edges of the

slashes being finished with overlaps and underlaps; and the sleeves are gathered at the lower edges and completed with wristbands that are closed with button-holes and buttons. At the neck is a rolling collar with widely flaring ends and machine-stitched edges. A patch-pocket for the handkerchief is stitched to the left side of the front; it is pointed at the lower edge, and is provided with a pointed lap that is finished with machine-stitching and held down with a button-hole and button.

The shirt is suitable for outdoor sports of all kinds and may be worn with or without a blazer. It will develop attractively in Oxford shirt-ing, striped, checked or plain silk, satin-striped or plain-striped flannel, etc., and will usually be finished as represented in the present instance. A stylish shirt for wear with blue serge trousers may be made of light-blue and white striped silk flannel. A navy-blue Windsor tie may be worn.

We have pattern No. 7433 in ten sizes for boys from seven to sixteen years of age. For a boy of eleven years, the garment requires two yards and three-fourths of material twenty-seven inches wide, or two yards and an eighth thirty-six inches wide, or two yards forty-four inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE BOYS' FULL KNICKERBOCKER OR BLOOMER TROUSERS, WITHOUT A FLY. (FOR CYCLING AND OTHER OUTDOOR SPORTS.)

(For Illustrations see Page 206.)

No. 7435.—These trousers are desirable for bicycling and other outdoor sports, and are represented made of cloth. The shaping is accomplished by the customary seams and hip darts, and the closing is made at the sides. The trousers extend to just below the knee, and the legs are finished with underfacings that serve as casings for elastic, which draws the lower edges closely, the fulness drooping in quaint bloomer style. Pockets are inserted

in the outside leg-seams, and a pocket is inserted in each side of the back and covered with a pointed lap that is secured at the point with a button-hole and button. The top of the trousers is finished with a waistband, which is stitched underneath, and in which button-holes are made for attachment to a blouse or shirt-waist; and straps are arranged on the outside for supporting a belt. The edges of the straps and pocket-laps are finished with machine-stitching.

The trousers may be worn with a Norfolk jacket, shirt-waist, blouse or sweater to complete a comfortable suit for bicycling, foot-ball or other outdoor sports, and will usually be developed in flannel or serge. All sorts of mixed goods,

such as cheviot, tweed and homespun, are also appropriate for trousers of this kind, and if the finish chosen in this instance be deemed too plain, a band of fancy braid may be applied to each outside leg-seam.

We have pattern No. 7435 in seven sizes for little boys from two to eight years of age. For a boy of five years, the trousers require a yard and an eighth of material twenty-seven inches wide, or five-eighths of a yard fifty-four inches wide. Price of pattern, 7d. or 15 cents.

FASHIONABLE HATS.

(For Illustrations see Page 150.)

Dainty toques and picturesque large hats are in rivalry this season, and jet and ostrich plumes galore adorn both large and small shapes.

For evening wear the small *capote* or toque is liked, and these toy-like head-coverings are laden with gold, silver, steel or jet passementerie in open-work, lace-like designs.

Birds in solid colors or with gayly mottled feathers lend a decorative air with lace, velvet and fancy buckles, and velvet or satin ribbon is used for making rose tufts, *choux*, high fan-plaitings and rosettes.

The gracefully curling ostrich tips are much used in the adornment of the large hats of felt or velvet, and tall, willowy aigrettes are frequently added to both hats and bonnets to give height and character to shapes that are small or flat.

Flowers are more often a part of the decoration of an evening hat than of one intended only for the promenade, although young ladies are occasion-

ally disposed to associate them with feathers and velvet on their walking hats.

FIGURE NO. 1.—LADIES' JET *Capote*.—This is a modified Marie Stuart shape. The wire on which the jet beads are strung shapes the *capote* and fits the head closely, and a head-band insures perfect comfort and security where the bird is perched. The bird with its abundant plumage beautifully variegated gives a fascinating daintiness and style.

FIGURE NO. 2.—LADIES' THEATRE *Capote*.—Golden-brown silk softly covers the head-band, which supports the stiff wings of some tropical bird, whose brilliantly variegated plumage adds sufficient beauty and color. A soft knot of silk furnishes a suitable completion to the front and secures the wings at their base.

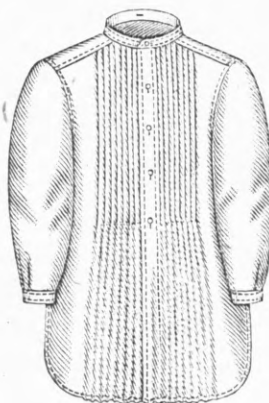
FIGURE NO. 3.—LADIES' LARGE FELT HAT.—A touch of gay color in the flowers enlivens this otherwise sombre hat, which is a fine green felt trimmed with wide green ribbon and yellow roses intermingled with dull-green and russet-tinted grasses.

FIGURE NO. 4.—LADIES' FANCY SAILOR HAT.—Silver-gray chenille braid and felt cord form this fashionable hat, and the adornment of black satin ribbon loops, *coq* feathers and a quill is very artistic. The crown is banded with lace laid over black velvet and headed by a doubled silver-gray ribbon that is gracefully arranged to mingle with the black loops.

FIGURE NO. 5.—LADIES' VELVET HAT.—The foundation of this hat is black velvet, and the stylish disposal of satin ribbon lends an air of added width. Violets in small bunches adorn the brim at each side, supplementing the dainty velvet *pouf*, which is outlined at its base with a Greek border of Rhine-stones. A small bunch of violets is placed on the crown at the base of the aigrette.

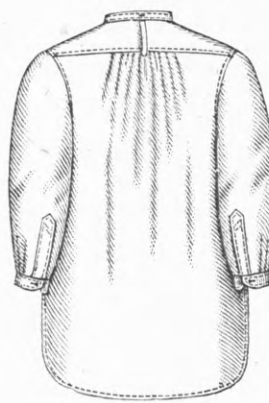
FIGURE NO. 6.—LADIES' THEATRE HAT.—A harmonious blending of gay colors is seen in this hat, which is composed of bronze silk shot with flame-color, associated with bronze feathers and stiff wings and a handsome buckle of cut jet.

FIGURE NO. 7.—LADIES' CARRIAGE HAT.—Black satin covers the high crown and narrow brim of this hat, and white lace,



7430

Front View.



7430

Back View.

MEN'S YOKE *Négligé* SHIRT, OPEN ALL THE WAY DOWN THE FRONT (COPYRIGHT.)

(For Description see Page 204.)



7434

Front View.

BOYS' YOKE SHIRT. (APPROPRIATE FOR FLANNEL, SILK, OXFORD CLOTH, ETC.) (COPYRIGHT.)

(For Description see Page 204.)



7434

Back View.

BOYS' YOKE SHIRT. (APPROPRIATE FOR FLANNEL, SILK, OXFORD CLOTH, ETC.) (COPYRIGHT.)

(For Description see Page 204.)

satin ribbon, jet and spun glass decorate it artistically. The spun glass, which is formed into outstanding loops, is a novel feature, and the disposal of the lace and ribbon is elaborate yet tasteful.

FIGURE NO. 8.—LADIES' THEATRE TOQUE.—The foundation of this toque is a wrinkled band of sapphire-blue velvet outlined at the top and bottom with jet beads. Ostrich tips to match stand erect in front and droop in charming clusters coquettishly at each side. A rosette at the back is secured to the band through a handsome buckle of cut jet. A rosette of sapphire ribbon with a jet *cabochon* in the center emphasizes the good effect of the front.

FIGURE NO. 9.—YOUNG LADIES' VELVET HAT.—This style is now in high favor and is known in fashionable parlance as the "Gaiety Girl" hat. Its graceful shape, which is sufficiently large to frame the face prettily, is literally covered with waving ostrich plumes that droop over the crown and brim. A large, fancy buckle on the left side is secured through a velvet loop, and ribbon arranged in soft loops is united with feathers at the back just under the brim, relieving the shape of any severity of outline.

FIGURE NO. 10.—YOUNG LADIES' FELT HAT.—This shape is well suited to a youthful face, its severity of outline being broken by the bend in front, which places it among the modified poke shapes. It is a gray French felt decorated with gray ribbon and black feathers. Fashionable height is given it by the standing plumes, which are secured to the crown under the large ribbon rosettes in front. The brim is softened in effect by the feathers, which droop with charming grace at each side.

FIGURE NO. 11.—YOUNG LADIES' CALLING HAT.—Black velvet, gilt buckles, dahlia-colored silk and ostrich feathers compose this hat, which is a becoming style for young ladies. The silk encircles the crown in a soft *pouf*, and three feathers rise high above the crown from the back. A head-band covered with dahlia silk supports two dainty bows that are rendered more coquettish by the unique gilt buckles that confine them.

CHILDREN'S CAPS AND BONNETS.

(For Illustrations see Page 151.)

The variety of bonnets and hoods for little girls and caps for little boys makes it an easy matter to provide for their wants in the matter of head-gear, as patterns are furnished for all the modes illustrated.

FIGURE NO. 1.—TAM O'SHANTER CAP.—Light cheviot—tan striped with red—and brown Astrakhan were selected to make this cap, which has a full crown gathered at the top and joined to a small circular center covered with a flat velvet button. The crown is gathered at the lower edge and sewed to a stiffened band that is covered with Astrakhan. The cap was cut by pattern No. 6009, price 5d. or 10 cents.

FIGURE NO. 2.—LITTLE GIRLS' BONNET.—This quaint little bonnet in Capuchin style is made of red cloth and decorated with black Astrakhan. It fits smoothly about the face and has pretty fulness at the back produced by two backward-turning plaits at each side of the center. It is lined with silk and interlined with crinoline, and tastefully secured under the chin with red ribbon ties. The bonnet was cut by pattern No. 4748, price 5d. or 10 cents.

FIGURE NO. 3.—INFANTS' CAP.—This dainty little cap was cut by pattern No. 6287, which costs 5d. or 10 cents. It is made of white silk outlined by a band of ermine, and is decorated at the top with bunched loops of white satin ribbon, three tiny

ermine heads nestling attractively among the loops. The cap is secured by strings of broad white satin ribbon tied in a bow under the chin.

FIGURE NO. 4.—LITTLE GIRLS' BONNET.—Ruby-red velvet was selected to make this bonnet, and otter fur and lace decorate it effectively. The pattern by which it was made is No. 6652, price 5d. or 10 cents. For best or every-day wear the bonnet will be appropriate, the choice of material being governed by its intended uses. The crown is disposed with puff effect, and the front, which extends beyond the face, has the effect of a fluted poke. The front is underfaced with lace, and the outer edge and the free edges of the curtain are decorated with otter fur. The bonnet is tied under the chin with ruby-red satin ribbon.

FIGURE NO. 5.—LITTLE GIRLS' BONNET.—This quaint bonnet, which was cut by pattern No. 7341, price 5d. or 10 cents, is represented made of Gobelin-blue silk and decorated with feathers and fur. The bonnet has revers with rounding corners attached to a front that is smooth at the front edge, and gathered at the back edge to form a frill about a circular center. The revers and curtain are stylishly decorated with fur, and the bonnet is tied under the chin with wide Gobelin-blue satin ribbon.

FIGURE NO. 6.—CAP WITH HEXAGONAL CROWN.—This cap, which has the rise and flare peculiar to the Tam O'Shanter cap, is made of green cloth and decorated with black braid. It consists of six sections that meet in a point at the center and are joined to a band which fits the head closely. A tassel attached to the crown at the center droops prettily over it at one side of the front. The cap was cut by pattern No. 6075, which costs 5d. or 10 cents.

FIGURE NO. 7.—GRANNY BONNET.—This picturesque bonnet is made of brown corded silk and decorated with pipings of the silk, an aigrette and ribbon. The wide front flares becomingly over the face and is joined smoothly to a full crown, the joining being concealed by a prettily twisted ribbon. Double pipings of silk decorate the curtain and front, and a full bow and aigrette rest against the front of the crown. Ribbon tie-strings are bowed under the chin. The bonnet was cut by pattern No. 7371, which costs 5d. or 10 cents.

FIGURE NO. 8.—INFANTS' CAP.—This simple and pretty cap is made of white silk and trimmed with an Alsatian bow of silk and a ruching of cord-edge ribbon. It has a small, circular crown, and a full side which is gathered and sewed to the crown; and the front edge of the side is gathered to produce a puff effect and is joined to the front, which fits the head closely. Tie-strings are bowed prettily under the chin, and an Alsatian bow adorns the cap at the center of the front, a full ruching of ribbon with cord edge decorating the front edge of the front. The pattern used in the making is No. 6287, price 5d. or 10 cents.

FIGURE NO. 9.—CHILD'S BONNET.—Seal-plush is pictured in this charming little bonnet. It is formed with a center section, which extends to the neck between sides that join it in well curved seams; its front edge forms a slight point at the center; and the bonnet is altogether protective and picturesque. Brown ribbon tie-strings are bowed beneath the chin, and the bonnet is neatly lined with silk. The pattern of the bonnet is No. 4846, price 5d. or 10 cents.

FIGURE NO. 10.—LITTLE BOYS' CAP.—Cream Ottoman silk with a decoration of sable tails and a narrow band of sable fur was selected to make this cap, which falls over the crinoline foundation with the effect of a soft crown. It is made warm by wadding, and a silk lining, and a band of fur encircles the cap above a narrow ruching of silk. Sable tails and a silk bow adorn it prettily. The cap was cut by pattern No. 7338, price 5d. or 10 cents.



7433

Front View.



7433

Back View.

BOYS' SACK SHIRT, WITH BACK YOKE-FACING. (APPROPRIATE FOR FLANNEL, SILK, OXFORD CLOTH, ETC.) (COPYRIGHT.)

(For Description see Page 204.)



7435

Front View.



7435

Back View.

LITTLE BOYS' FULL KNICKERBOCKER OR BLOOMER TROUSERS, WITHOUT A FLY. (FOR CYCLING AND OTHER OUTDOOR SPORTS.) (COPYRIGHT.)

(For Description see Page 205.)

Illustrated Miscellany.

DRESSMAKING AT HOME.

(For Illustrations see Pages 207 to 210.)

Perfect smoothness over the hips, graceful ripples in the lower part at the front and sides and stately *godets* at the back characterize modish skirts, and little ornamentation is added, for garniture seems to mar rather than enhance the dignified lines produced by the perfection of cut and adjustment necessary to good style.

The requisite features in sleeves are a balloon effect above the elbow and smoothness on the forearm, and it matters not whether the entire sleeve is in one piece or the full effect is produced by an applied puff, so long as the fulness is generous and flares broadly.

Velvet is in high favor for sleeves of cloth gowns, and decoration is applied at the wrist.

Fancy collars are in vogue for wear over bodices, and they cannot be too elaborately devised. More serviceable collars of plainer designs are stylish for street wear, high storm collars being invariably a feature of the latter class.

FIGURE NO. 1.—COMBINATION FOR A LADIES' COSTUME.—A stylish combination of Havane rock crêpon, black moiré and white silk polka-dotted in black was effected in this stylish costume, which was fashioned by pattern No. 7374, price 1s. 8d. or 40 cents. The skirt displays the shallow flutes at the front and sides that characterize prevailing modes, and is arranged at the back to fall in three *godets* that spread stylishly to the lower edge. The round basque-waist may have a bias, seamless back or one fitted by the usual seams, the patternmaking provision for both.

The fronts are smooth fitting and are rendered ornamental by double revers, the smaller revers being of moiré and overlapping the larger ones of crêpon; and between the revers appears a full vest of the polka-dotted silk that droops prettily over a crush belt of the crêpon. The stock is formed in a wide spreading loop at each side, and the frill-finished ends are closed at the back. The leg-o'-mutton sleeves are of exagger-

ated fulness at the top and fit closely on the forearm, and, like the remainder of the costume, are plainly completed.

FIGURES NOS. 2 AND 3.—STYLISH DECORATIONS FOR LADIES' TAB COLLARS.—Two varieties of the popular tab collars are illustrated at these figures, both styles being included in pattern No. 7436, price 5d. or 10 cents.

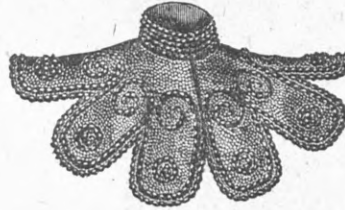


FIGURE NO. 2.

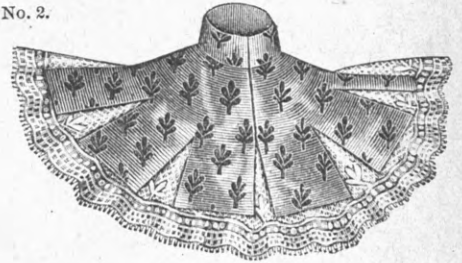


FIGURE NO. 3.

FIGURES NOS. 2 AND 3.—STYLISH DECORATION FOR LADIES' TAB COLLARS.—(Cut by Pattern No. 7436; 3 sizes; small, medium and large; price 5d. or 10 cents.)



FIGURE NO. 1.—COMBINATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7374; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)



FIGURE NO. 4.—COMBINATION AND DECORATION FOR A LADIES' TEA-GOWN.—(Cut by Pattern No. 7427; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Dressmaking at Home," on Pages 207 and 208.)

At figure No. 2 a collar with round tabs is shown, the material used being red velvet. The tab collar lies smoothly all



FIGURE NO. 5.—LADIES' PERSIAN LAMB CAPE.—(Cut by Pattern No. 7215; 10 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

round and is surmounted by a standing collar all-over decorated with jet; and further ornamentation is supplied by two rows of jet following the edges of the tabs, the upper row being arranged in scrolls above the tabs and a round jet ornament is set in each tab.

A square-tab collar is pictured at figure No. 3, figured silk being the material represented. The collar falls with perfect smoothness all round and presents a series of battlements at the low-

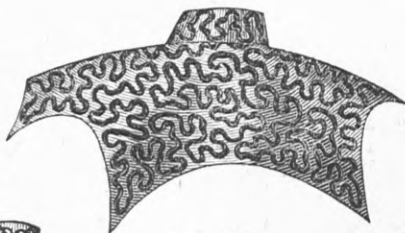


FIGURE NO. 8.

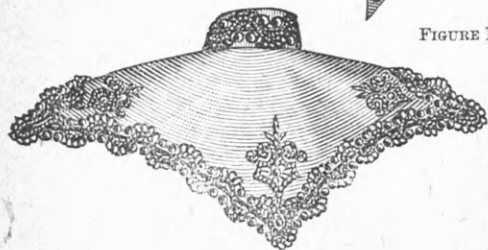


FIGURE NO. 6.



FIGURE NO. 9.

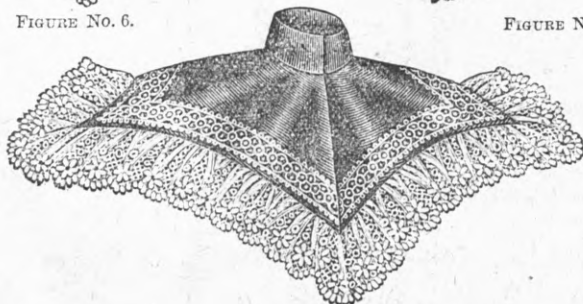


FIGURE NO. 7.

er part, an ornate effect being produced by a frill of lace, which underlies the collar and appears prettily beyond it and between the tabs. A plainly completed standing collar is at the neck.

FIGURE NO. 4.—COMBINATION AND DECORATION

FIGURES NOS. 6, 7, 8 AND 9.—DECORATIONS FOR LADIES' STAR COLLARS.—(Cut by Pattern No. 7419; 3 sizes; small, medium and large; price 5d. or 10 cents.)

FOR A LADIES' TEA-GOWN.—Slender figures are wonderfully improved by this fanciful gown, which is sufficiently elaborate for the most ceremonious of afternoon teas. For its present development crimson cashmere in combination with corn-colored surah was chosen. The fitted back of the gown widens into spreading flutes below the waist-line, and a full vest appears between fronts that are laid in a box-plait at each side, the plaits being decorated with a row of buttons from the top to a little below the bust, and falling in undefined folds below the waist-line. The fullness of the vest is confined by ties of crimson satin ribbon at the waist, and above two rows of white

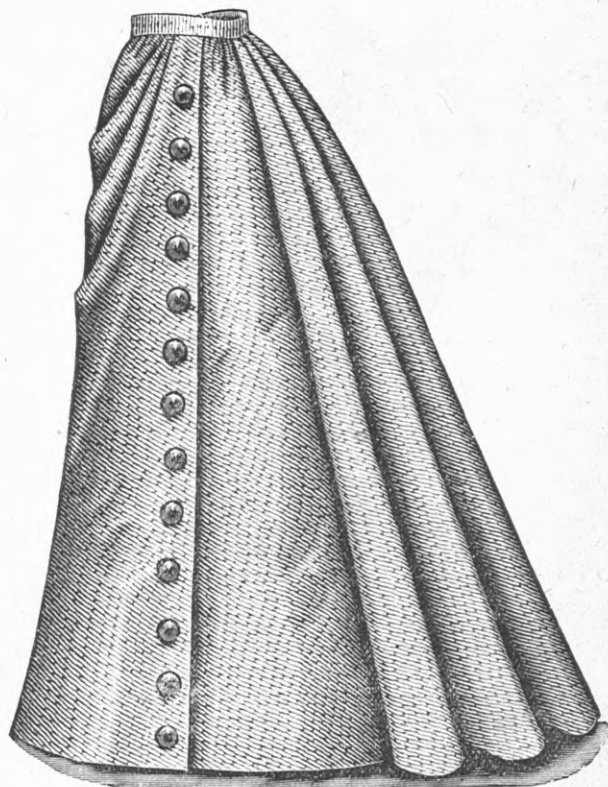


FIGURE NO. 10.—LADIES' SKIRT, WITH DRAPERY.—(Cut by Pattern No. 7229; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 5, 6, 7, 8, 9 and 10 see "Dressmaking at Home," on Pages 208 and 209.)

lace insertion are applied in V outline over crimson ribbon. Passing over the shoulders and outlining a round yoke at the back is a deep Bertha frill of the surah decorated near the lower edge with two rows of insertion over ribbon, and one row of ribbon underlying insertion trims the frills that droop from the large puff sleeves. Pattern No. 7427, price 1s. 6d. or 35 cents, was used in making this gown.

FIGURE NO. 5.—LADIES' PERSIAN LAMB CAPE.—A protective cape that is liked for both general and dressy wear is shown at this figure made of Persian lamb. The circular shaping of the cape causes it to fall in graceful undulating waves all round, although it is smooth at the top; and it is rendered fanciful by a ripple collar having long, tab-front ends that narrow gradually to the lower edge. At the neck is a Medici collar that is softly rolled at the back and flares and rolls deeply at the throat. The cape is closed at the throat with hooks and loops and a little below with a fancy clasp of silver. Two varieties of fur could be combined in a cape of this description, the design for which was provided by pattern No. 7215, price 1s. or 25 cents.

FIGURES NOS. 6, 7, 8 AND 9.—DECORATIONS FOR LADIES' STAR COLLARS.—Two very stylish collars for wear with basques, etc., are here shown, a front and back view of each being given. Pattern No. 7419, which costs 5d. or 10 cents, provides for both these styles of collars.

A back view of a star collar shaped in four points is pictured at figure No. 6, the material being light serge and the garniture black silk passementerie and ornaments. The passementerie trims the standing collar and follows the lower edge, and ornaments are prettily placed in the points above the passementerie.



FIGURE NO. 11.—ATTRACTIVE COMBINATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7412; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

A front view of the four-pointed star collar is given at figure No. 7, a handsome decoration of white lace being advantageously displayed on the black satin which was selected for it. The collar is smooth all round and is outlined with a frill of deep point Venise lace edging, above which a row of insertion is set.

A back view of a six-pointed collar is shown at figure No. 8, which represents the collar made of broadcloth and all-over decorated with a vermicelli design done in braid.

Figure No. 9 shows a front view of the six-pointed star collar made of dark-green velvet and decorated with mink fur and heads. The collar is smooth all round, and the standing collar at the neck is covered



FIGURE NO. 13.



FIGURE NO. 15.

with fur and decorated with two heads, one at each side of the closing. The lower outline of the collar is accentuated by a band of fur, and a head is set at the tip of each point.

FIGURE NO. 10.—LADIES' SKIRT, WITH DRAPERY.—

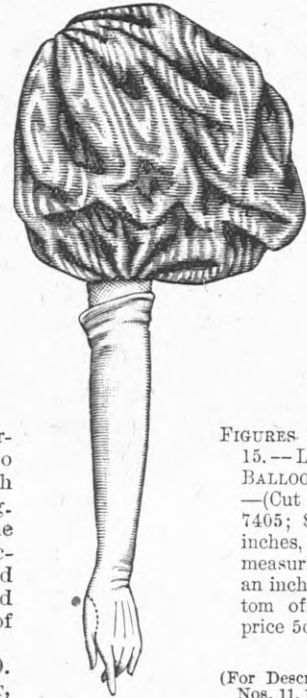


FIGURE NO. 14.

FIGURES NOS. 13, 14 AND 15.—LADIES' SHORT, BALLOON-PUFF SLEEVES.—(Cut by Pattern No. 7405; 8 sizes; 9 to 16 inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye; price 5d. or 10 cents.)

(For Descriptions of Figures Nos. 11, 12, 13, 14 and 15, see "Dressmaking at Home," on Pages 209 and 210.)

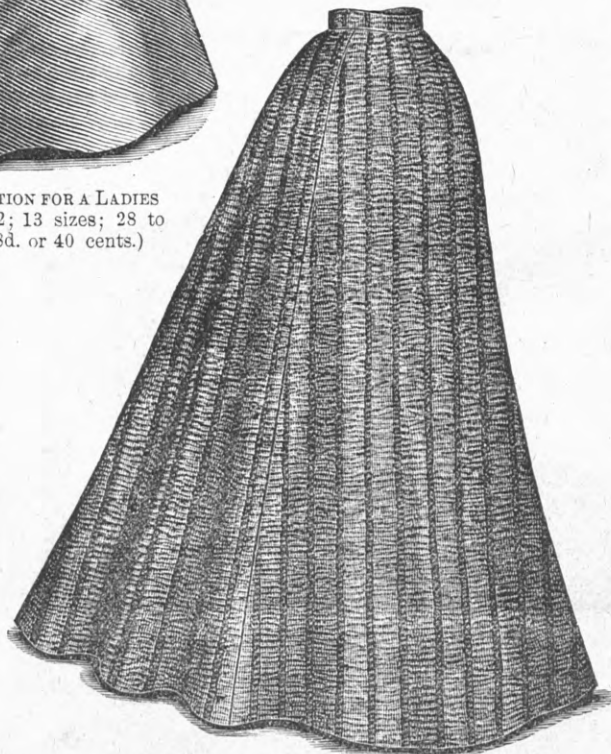


FIGURE NO. 12.—LADIES' FIVE-GORED RIPLE SKIRT.—(Cut by Pattern No. 7398; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

Light-tan cheviot illuminated with dark-brown silk flecks was used in making this skirt, which may stylishly accompany any of the bodices in vogue. The front and sides of the skirt are overhung by a drapery that is smooth at the front and right side and falls in drapery folds at the left side, while back of the folds the drapery is arranged in a plait, on which an ornamentation consisting of a row of smoked-pearl buttons is arranged. At the back three *godets* fall in straight, unbroken lines to the foot. The design is embraced in pattern No. 7229, price 1s. 3d. or 30 cents.

FIGURE NO. 11.—ATTRACTIVE COMBINATION FOR A LADIES' COSTUME.—In the development of this costume camel's-hair serge in a pretty shade of green, darker-green velvet and fawn silk were associated. At the front and sides at the top the skirt is perfectly smooth, while below slight undulations appear; and at the back stately *godets* spread and flare with characteristic grace. The lower edge of the skirt is plainly finished, the dignified folds of the present skirts appearing to best advantage untrimmed. The round

basque-waist is of extremely stylish design. It displays at the back a pointed yoke above three box-plaits that are narrowed gradually to the lower edge. Between the fronts, which are rolled back in tapering revers that extend a short distance below the lower edge, is disclosed a full vest which droops with blouse-like effect over short belt-sections that connect a belt passing around the back and sides; and the vest is made more attractive by a box-plait down the center. The vest is finished at the top with a crush collar of becoming height, and a velvet rolling collar meets the ends of the velvet-faced revers in notches. Narrow bands of velvet trim the wrists of the mutton-leg sleeves, which present the customary

SLEEVES.—Although widely different in effect, these sleeves are all shaped by the same pattern—No. 7405, price 5d. or 10 cents, various modes of draping producing the effects pictured. The sleeve is short, reaching not quite to the elbow, and may be made with or without a band at the lower edge.

Polka-dotted silk is pictured at figure No. 13, and an elaborate draped effect is produced by three clusters of upturning plaits tacked to the lining. The band at the lower edge is covered by a wrinkled section of velvet knotted at the outside of the arm, the ends standing up quaintly against the puff. Long mousquetaire gloves are generally worn to reach quite or nearly to the puffs.

At figure No. 14 the sleeve is shown undraped, moiré having been selected for its development. The fulness spreads and droops prettily with balloon effect, and the completion is perfectly plain.

Figure No. 15 shows the sleeve made of white-and-gold changeable silk. In this instance an artistic draping is effected by three simple tackings. This sleeve is also made without the band.



FIGURE NO. 18.—LADIES' PERSIAN LAMB RIPLE CAPE-COLLAR.—(Cut by Pattern No. 7421; 3 sizes; small, medium and large; price 5d. or 10 cents.)

(For Descriptions of Figures Nos. 16, 17 and 18, see "Dressmaking at Home," on Pages 210 and 211.)



FIGURE NO. 17.—DECORATION FOR A LADIES' SLEEVE.—(Cut by Pattern No. 7395; 8 sizes; 9 to 16 inches, arm measure, measuring the arm about an inch below the arm's-eye; price 5d. or 10 cents.)

FIGURE NO. 16.—DECORATION FOR A LADIES' SLEEVE.—(Cut by Pattern No. 7377; 7 sizes; 9 to 15 inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye; price 5d. or 10 cents.)

flaring effect above the elbow and are comfortably close below. The pattern is No. 7412, which costs 1s. 8d. or 40 cents.

FIGURE NO. 12.—LADIES' FIVE-GORED RIPLE SKIRT.—Bluet crêpon showing black satin stripes at moderate intervals was selected for making this skirt, into the construction of which five gores enter. Graceful ripples appear at the front and sides of the skirt, and at the back four *godets* stand out gracefully, maintaining their pose to the lower edge, which is unadorned, the material being in itself very decorative. The skirts was made according to pattern No. 7398, price 1s. 3d. or 30 cents.

FIGURES NOS. 13, 14 AND 15.—LADIES' SHORT, BALLOON-PUFF

pretty folds that are produced by box-plaits at the top and slight gathers at the lower edge, where only a trifling fulness is allowed.

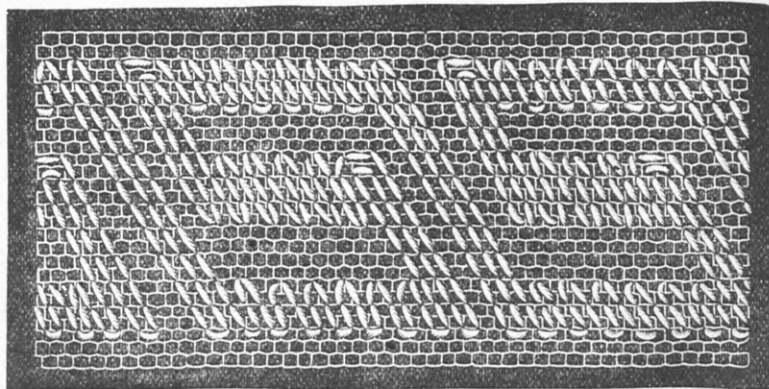


FIGURE NO. 2.

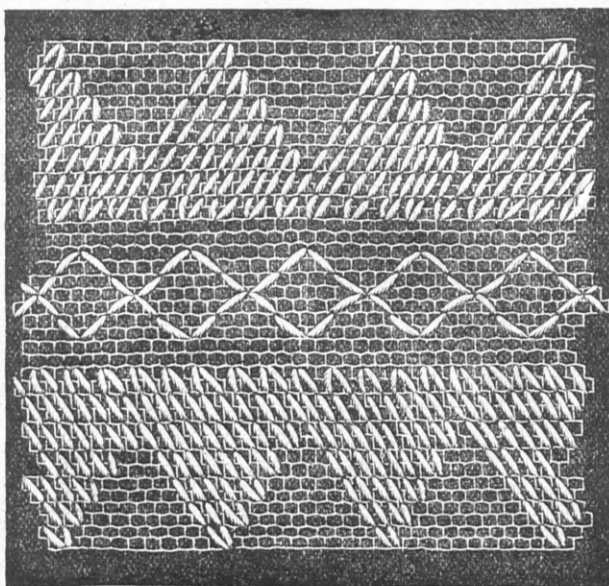


FIGURE NO. 1.

FIGURES NOS. 1 AND 2.—DESIGNS FOR DARNED NET.

(For Descriptions of Figures Nos. 1 and 2, see "Artistic Needlework," on Page 211.)

FIGURE NO. 16.—DECORATION FOR A LADIES' SLEEVE.—The immense balloon puff which this sleeve forms at the top, combined with the close-fitting appearance on the forearm, gives it a quaintness that is universally admired; and for its development light dress goods were chosen. The fulness at the top spreads broadly, an interlining of crinoline preserving the flare; and decoration is supplied by jet applied in bands that are crossed on the upper side of the arm. Pattern No. 7377, which costs 5d. or 10 cents, provided the design for this sleeve.

FIGURE NO. 17.—DECORATION FOR A LADIES' SLEEVE.—Petunia crêpon in one of the new rough weaves was used for this sleeve, which was designed according to pattern No. 7395, price 5d. or 10 cents. The customary close-fitting effect is preserved below the elbow, where a decoration of petunia ribbon arranged in three encircling rows ending under fancy bows at the outside of the arm is applied; and above the elbow a great puff is disposed to spread and flare in

FIGURE No. 18.—LADIES' PERSIAN LAMB RIPPLE CAPE-COLLAR.—This collar is shown made of Persian lamb and lined with blue-and-gold changeable silk. It is so shaped that, while perfectly smooth at the neck, it springs out in a series of flutes or ripples all round; and the closing is made invisibly at the center of the front. A handsome collar rises in Medici style at the neck, standing high at the back and rolling deeply at the ends, which flare widely. Pattern No. 7421, price 5d. or 10 cents, was used in shaping the collar.

ARTISTIC NEEDLE- WORK.

(For Illustrations see
Pages 210 to 212.)

FIGURES NOS. 1
AND 2.—DESIGNS
FOR DARNED NET.
—These designs are
very simple and can
be worked in fine
or coarse net. This
style of decoration
is used on aprons,
skirts and all kinds
of underwear. The
illustrations show
clearly how the
stitches are taken,
and darning cotton
or linen thread may
be used for the
purpose.

FIGURE No. 3.—
DESIGN FOR BUREAU-
SCARF.—Pure-white
butcher's linen will
make a tasteful
scarf for a bureau
or side-board; it
should be hem-
stitched, and the
floral design here
presented may be
wrought at one or
both ends. The
effect will be hand-
some if the em-
broidery is well
done with silks that
represent the natu-
ral bloom of the
flowers.

FIGURE No. 4.
—SOFA-PILLOW.—
Satin in a light-tan
shade covers this
pillow, which is
completed at its
outer edge with a
deep, doubled frill
of the satin. It is
handsomely embro-
idered, and the flow-
ers and foliage are
wrought in natural
tints, while Japanese
gold thread is used
for the heavier lines,
which form a grace-
ful design not

unlike cornucopias that are crossed at their pointed ends.

FIGURE No. 5.—PICTURE-FRAME.—This is a charming style of frame for a prize at a progressive euchre party. It is made of cardboard covered with silk, and the clubs, hearts, spades and diamonds are cut from silk; they may be applied with glue, or gold thread may be used to outline and secure them, as in the present instance. The embroidery which connects the different spots or pips around each picture is done with gold thread.

THE WORK- TABLE.

(For Illustrations see
Pages 212 to 215.)

So many pretty and useful ornaments for the home can be made by one who has some knowledge of embroidery and the use of paints, that it is worth while to acquire these accomplishments if one does not already possess aptitude in this direction.

FIGURE No. 1.—
CORNUCOPIA.—
Glazed paper in a
pretty shade of red
was used to make
this cornucopia,
which is tastefully
decorated with lace
paper, a bow of
ribbon being se-
cured at the bottom
and a ribbon loop
at the top supple-
mented by a looped
bow. Artificial
flowers rise even
with and high
above the cornu-
cupia, but natural
ones may be sub-
stituted if the arti-
cle is made strong
enough to support
a glass to hold the
flowers.

FIGURES NOS. 2,
3, 4, 5 AND 6.—
UMBRELLA-STAND,
AND WILLOW DECORATION FOR IT.—
Ordinary vitrified
pipe about nine in-
ches in diameter at
the top was selected
for the stand shown

at figure No. 2; it rests in a foundation of willow, which supports a circular tile that fits the bottom of the pipe perfectly. Reeds may be used instead of willow for the foundation, which has a

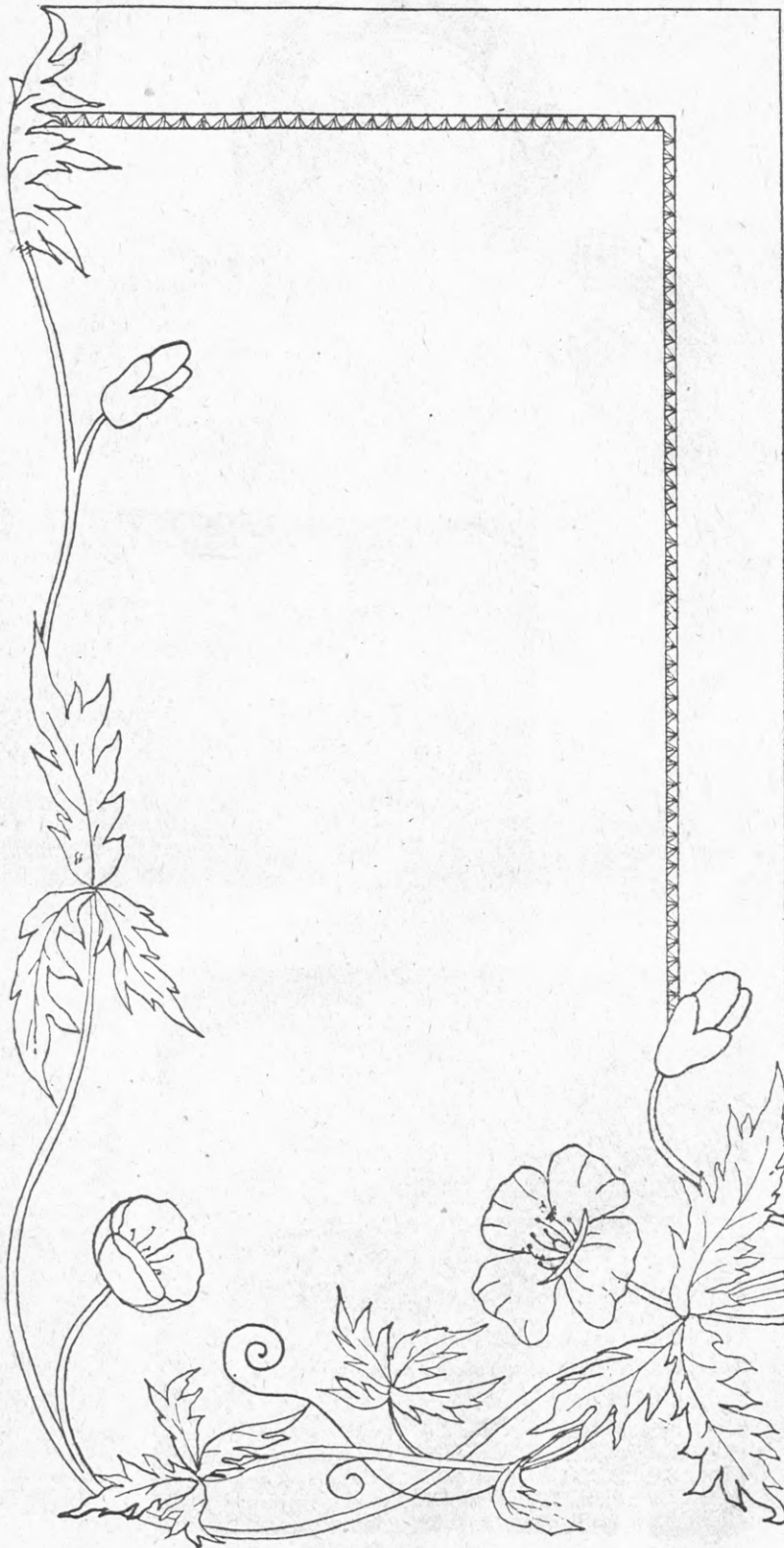


FIGURE No. 3.—DESIGN FOR BUREAU-SCARF.

(For Description see "Artistic Needlework," on this Page.)

base of wood to which castors may be attached so that the stand can be easily moved. The decoration consists of palms painted in their natural colors above a shell border done in two shades of brown, with yellow lines and dots above.

The palm design is shown in full size at figure No. 3.

Figures Nos. 4 and 5 illustrate the willow or reed ring that forms the top; it is really a ring within a ring, and the black circular line shows where the ring rests on the top of the pipe.

At figure No. 6 is shown a reed or willow stand for the pipe, which is less elaborate than the one connected with it at figure No. 2. The lattice design is very effective in reeds, and the lower border consists of detached rings, while the upper one is formed of inter-linked rings.

FIGURES NOS. 7, 8 AND 9.—BLOTTER-PAD, BUTTERFLY AND SHAPE OF

satin tapestry figured with gold wreaths form this hassock, which is decorated at the center with a silk button, from which a heavy silk cord and tassels depend. Velours or furniture corduroy may be selected for a hassock of this kind; the corduroy comes in all colors and may be bought figured or plain.

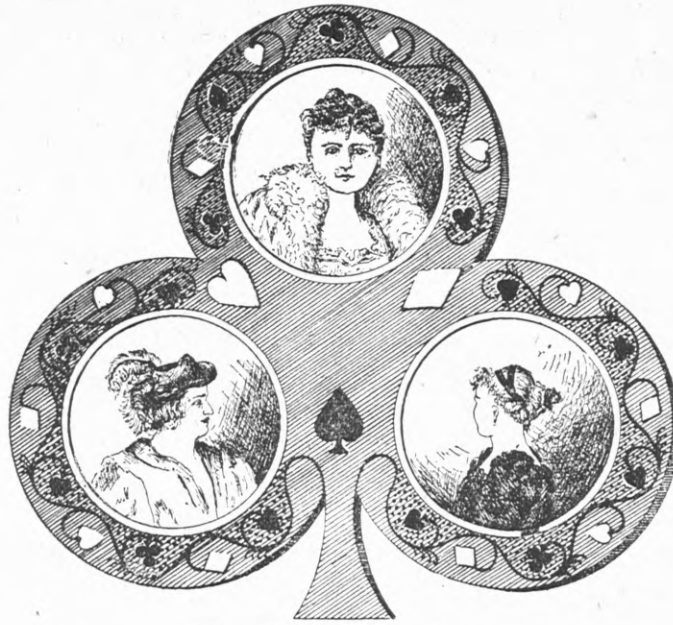


FIGURE NO. 5.—PICTURE-FRAME.

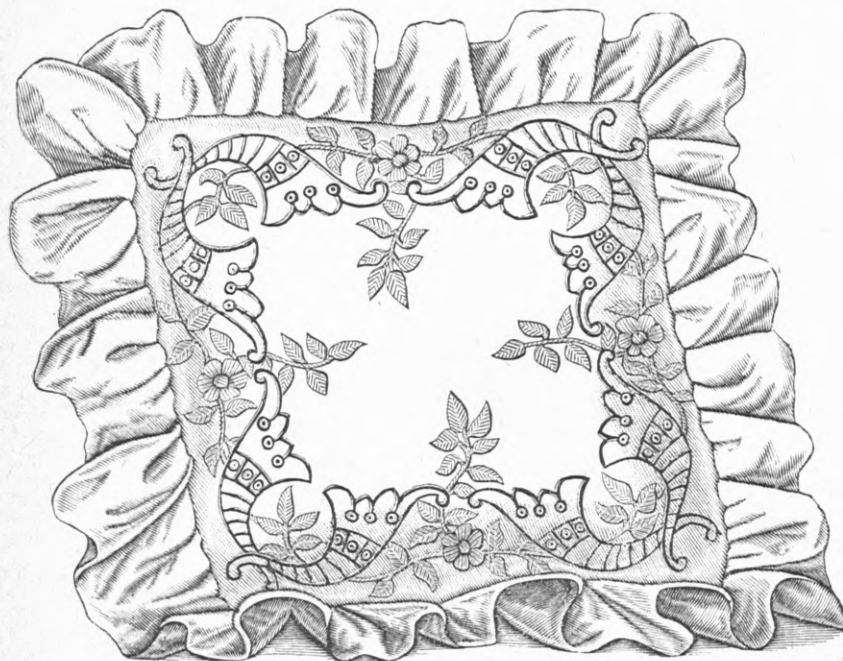


FIGURE NO. 4.—SOFA-PILLOW.

(For Descriptions of Figures Nos. 4 and 5, see "Artistic Needlework," on Page 211.)

BLOTS FOR FORMING BUTTERFLY.—A unique suggestion for the upper leaf of a blotter is offered at figure No. 7. Six leaves are joined at one end by a ribbon that is tastefully bowed on top, the upper leaf being smooth paper and the others blotting paper.

Blots like those shown at figure No. 8 are made on the smooth paper.

To form the butterfly shown at figure No. 9, the paper is folded on the dotted line to double the blot, which produces a shape resembling a butterfly. Other curious and grotesque little designs are on the outer leaf. The accidental resemblance of a blot to some object will frequently bring forth odd fancies. A novel, inexpensive and interesting gift may be made in this manner.

FIGURE NO. 10.—HASSOCK.—Eight sections of Gobelin-blue

theless afford considerable fun and amusement.

As to making this circus, we will appeal to the little brothers, who will no doubt be willing and proud to render such service for their small sisters. Mamma will loan the lamp that is required, the purpose of which I will explain by and by. First cut from thin tin a circular piece,

(CHILDREN'S CORNER.)

(For Illustrations see Page 215.)

Every child, who is old enough to observe and to give utterance to its impressions, takes delight in the circus. The blaze of lights, the life and bustle, the gay attire of the performers and above all the performance itself, appeal strongly to the childish mind and fancy, and circus day or week is an event to be looked forward to with happiness and to be remembered with joy. I have this month planned a circus for my little readers; it may be made at home, and though it lack some of the elements of a real circus, it will never-



FIGURE NO. 1.—CORNUCOPIA.

(For Description see "The Work-Table," on Page 211.)

pierce a hole through the center and then slash it as at figure No. 1, lapping the sections over each other as in the illustration. You will require a pair of rather heavy shears to cut the tin; the ordinary kind should not be used. If you have none, perhaps the tinsmith who mends mamma's pots and kettles will cut the tin for you. Now pierce six holes at intervals through the

affair will be out of balance and the circus will be a failure. When all is ready, light the lamp, and in a few moments you will see the figures whirling about the lamp at so great a speed that you will scarcely be able to recognize the individual performers; and what a clapping of hands and what shouting there will be while you watch this race. You understand, of course, that the heat gives the motion, the reasons of which you will learn when you study natural philosophy.

The spinning top is the boys' own toy, but the aerial top, which is pictured at figure No. 3, is a toy for both boys and girls. Aerial means pertaining to the air or having its place in the air. Secure a wooden spool, the kind upon which basting

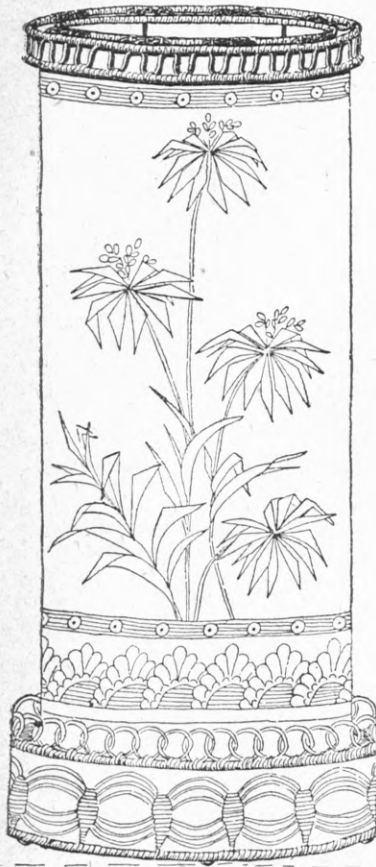


FIGURE NO. 2.—UMBRELLA-STAND.

ends of the sections, and fasten in each hole a thin strip of tin or wire, bending it over at the top to keep it from slipping through the hole.

At figure No. 2 you will observe a piece of thick wire bent at the lower end. The top is filed off to a point and run through the hole made in the center of the tin, and the bottom is bent in order to secure it to the top of the lamp chimney. Do you think you could bend it, by looking at the picture? Bend one end over, allow the wire to run straight for about two inches and then bend over again. The wire is then straightened out for about an inch or a little over and bent so that it will stand upright at the center of the chimney.

Have any of you paper animals left from the Christmas tree? If not, make them yourself, and in this work your little sisters can assist. A camel, an elephant and four horses, all with men on their backs, may first be drawn or traced, then transferred to cardboard and cut out and painted in natural or fancy colors, whichever please you most. When the animals are all completed fasten each to one of the strips of wire or tin that hang from the canopy-like arrangement of tin; but be very careful to have all the animals of equal weight, else the



FIGURE NO. 3.—PALM DESIGN FOR PAINTING UMBRELLA-STAND.

(For Descriptions of Figures Nos. 2 and 3, see "The Work-Table," on Pages 211 and 212.)

thread is wound being the best, and run four short stout metal pegs in the top, as shown at figure No. 4. Then run a round stick through the spool, as pictured at figure No. 5, allowing

the stick to project for quite a distance beyond the spool at the bottom and for a shorter distance at the top. At figure No. 6 may be seen the fan, which is used for the top and is cut from tin in the shape illustrated, a large hole being cut in the center and four small ones around it. The sections of the fan are twisted, as shown at figure No. 7, so that they will offer more resistance to the wind when the top is in motion.

At figure No. 8 is pictured the top completed. The fan is fastened on the top of the spool, the pegs in the latter entering the small holes in the fan, and the stick, which has been thrust through the spool, being passed through the center opening. When adjusted, a cord, with a button placed at the end to afford a secure hold, is wound around the spool as closely as possible with one hand, while in the other hand is held the stick that supports the spool. After the cord has been properly wound, jerk it quickly as if to unwind it, and the force used will send the fan off its base flying into the air, where it will buzz and fly about for a few minutes, until it exhausts its momentum—and this means the quantity of motion in a moving body.

I think a pretty effect might be produced by painting the fan red and blue, or any preferred colors; it would then look ever so attractive when whirling in the air. You understand now why it is called an aerial top, don't you? And do you think you will be able to make a top just like this one?

STYLES FOR GENTLEMEN.

(For Illustrations see Page 216.)

The illustrations in this department for the current month include four bows, two knot scarfs, a pair of improved suspenders and a four-in-hand scarf.

FIGURE NO. 1.—GENTLEMEN'S IMPROVED SUSPEN-

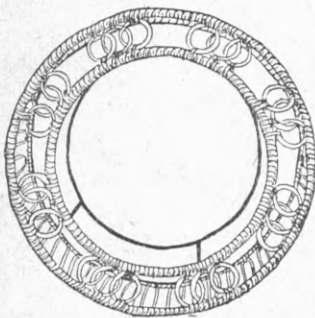


FIGURE NO. 4.

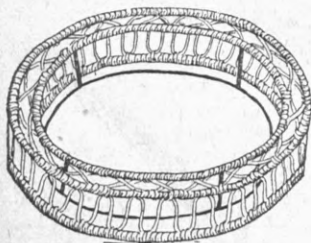


FIGURE NO. 5.

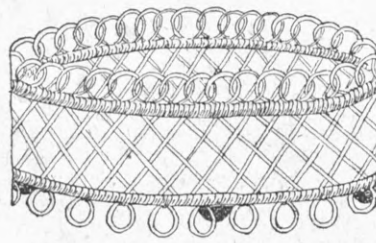


FIGURE NO. 6.

FIGURES NOS. 4, 5 AND 6.—WILLOW DECORATION FOR UMBRELLA-STAND.

which permits of automatic adjustments. The front ends have cast-off attachments which are handsomely finished

and novel in appearance.

FIGURES NOS. 2, 3, 4 AND 5.—NOVELTIES IN GENTLEMEN'S BOWS.—The feature of these bows is their peculiar construction, which permits of drawing out or tightening the loops and ends to suit one's taste. The band and the small loops which hold the bow proper form a separate portion, while the bow itself may be manipulated to present several different



FIGURE NO. 8.



FIGURE NO. 9.

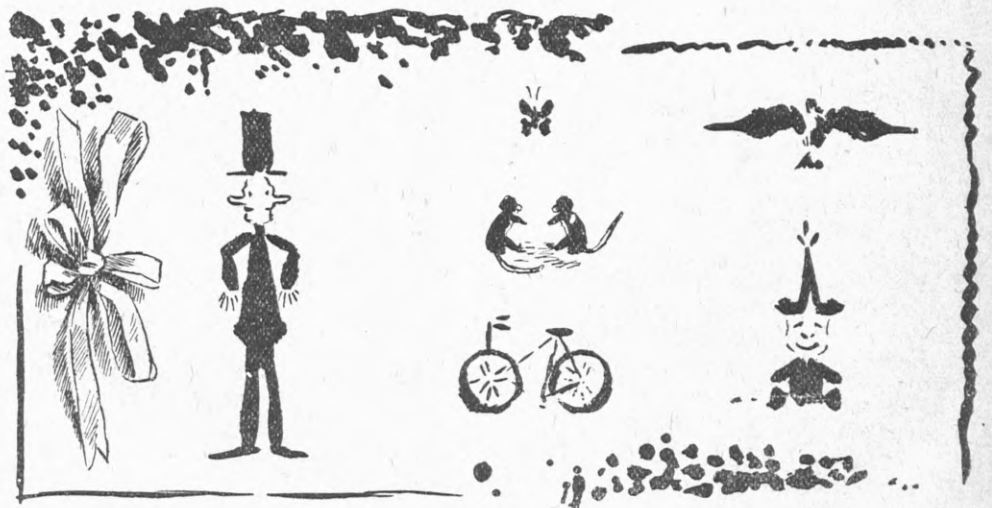


FIGURE NO. 7.

FIGURES NOS. 7, 8 AND 9.—BLOTTER PAD, BUTTERFLY, AND SHAPE OF BLOTS FOR FORMING BUTTERFLY.

(For Descriptions of Figures Nos. 4, 5, 6, 7, 8 and 9, see "The Work-Table," on Page 212.)

DERs.—The suspenders shown at this figure are most novel and at the same time thoroughly practical. The elastic web is of stylish width, and the back end is finished with a pulley attachment

styles of tying, as shown in the four engravings. Silk and satin, figured and plain, are made up in this way. The bow pictured at figure No. 3 is called the Korea; while that at figure No. 4 is known as the Cañon.

FIGURE NO. 6.—GENTLEMEN'S FOUR-IN-HAND SCARFS.—This style of four-in-hand scarf is made of crêpe, and the four views give a good idea of the variety of designs embroidered upon it. The scarf is narrow, and the material being light and crushable, the knot will be a small, neat one.

FIGURES NOS. 7 AND 8.—GENTLEMEN'S KNOT SCARFS.—At figure No. 7 is shown an almost plain knot, the ends of the apron being banded. Silk showing a large scroll figure in two colors is the material pictured.

Figure No. 8 shows a scarf made of fancy dotted silk. The knot has several small folds in it and the apron is prettily creased and finished with a straight lower edge.

FASHIONABLE NECK AND BODICE DECORATIONS.

(For Illustrations see Page 153.)

Practical women who had carefully treasured cuttings of handsome silks and laces, gauzy tissues and the like rejoice in their economy now that fancy collars galore are found

in the wardrobe of every fashionable woman. With the aid of the ingenious patterns that are provided, these scraps may now be converted into wonderfully pretty garnitures that will transform many a worn and passé gown beyond recognition.

Ribbons, lace edgings narrow and wide, points of lace—all are brought into service, and, added to soft silken textures, such as chiffon, crêpe de Chine or India silks, produce rarely beautiful effects.

For the benefit of those who have not been saving of

that gives the broad effect now so generally approved by ladies.

At figure No. 3 is shown a star collar made of chrysanthemum crêpe in a medium shade of blue. The collar is shaped in a series of points and is thrown into pretty folds by several rows of closely drawn shirrings at the top. A crush collar finishes the neck edge, a rosette of the silk being set on the collar at each side. A frill of narrow lace edging decorates the edges of the points.

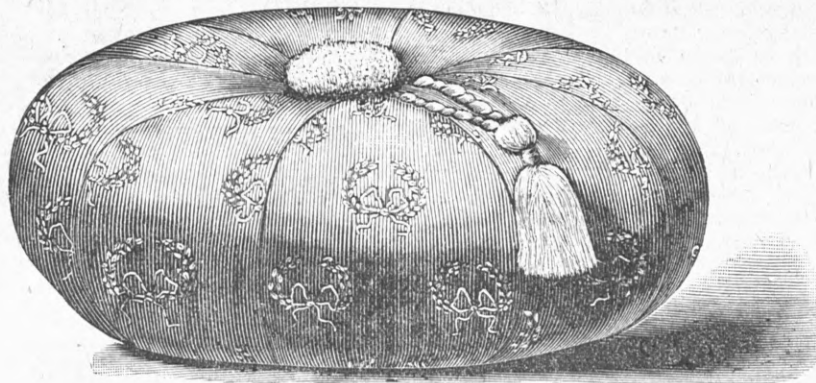


FIGURE NO. 10.—HASSOCK.

(For Description see "The Work-Table," on Page 212.)

FIGURE NO. 4.—MARTHA WASHINGTON FICHU.—Very quaint and pretty

is this fichu, which is pictured made of India silk showing a white ground figured with tiny sprigs in pale-green, with white lace for the frills. The fichu is laid in upturning folds at the back, and the ends, which are narrowed almost to points, are crossed on the bust in true Martha Washington fashion. It extends in points on the shoulders and falls in pretty folds

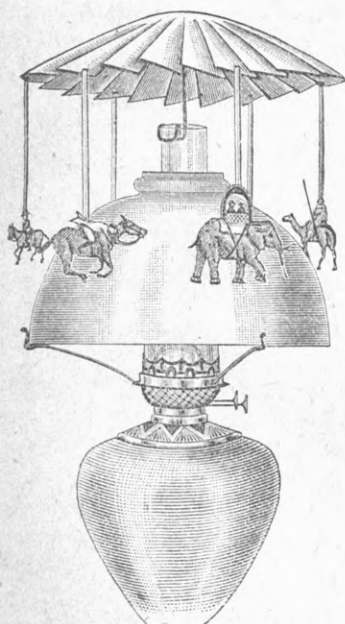


FIGURE NO. 1.

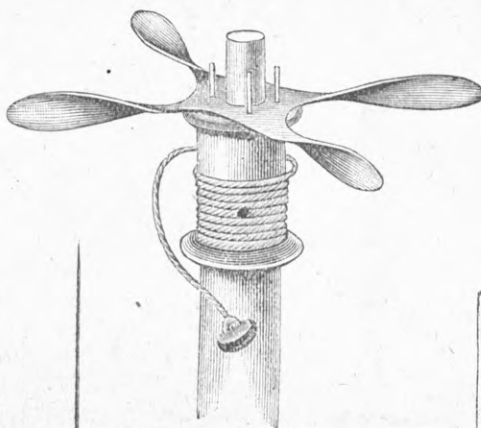


FIGURE NO. 2.

left-over pieces, and also of those who have not been fortunate enough to possess any, let it be known that the re-



FIGURE NO. 4.



FIGURE NO. 5.

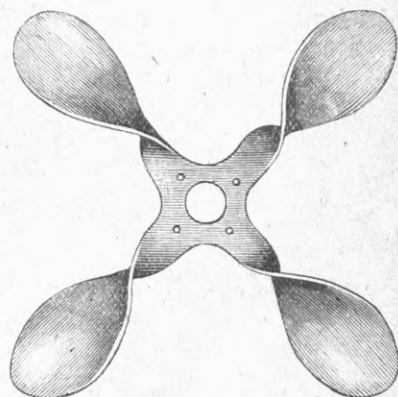


FIGURE NO. 7.

quisite materials are offered in the shops in abundant assortment and at prices which place them within the reach of all.

FIGURES NOS. 1, 2 AND 3.—FANCY PLASTRON, STAR COLLAR AND V-NECK GARNITURE.—Figure No. 1 shows a beautiful garniture for a V neck. The foundation is ribbon covered with lace insertion, and from the lower edge droops a frill of deep lace edging, which passes over the shoulder with epaulette effect and falls square at the front and back. A wrinkled section of chiffon covers the upper edge of the ribbon portions, the center of the chiffon being secured to the center of the ribbon in front beneath a rosette, and the neck being revealed in V shape above it. These three garnitures are included in pattern No. 793, price 5d. or 10 cents.

Figure No. 2 pictures the plastron, which is made of bright-red silk fancy crêpe. The plastron extends from the neck to the waist-line and is wide enough to almost cover the front of the bodice. The fulness is prettily disposed in soft, lengthwise folds by gathers, the lower edge being finished to form a frill. At the neck is a crush collar that is decorated at each side with a large, full rosette

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6 and 7, see "Children's Corner," on Pages 212 to 214.)

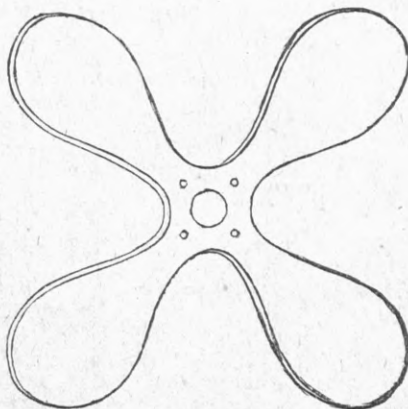


FIGURE NO. 6.

across the bust. The frills follow the edges and are continued across the ends and tacked along the inner fold to give a pretty rosette effect. The fichu is one of the two styles included in pattern No. 7153, price 5d. or 10 cents.

FIGURE NO. 5.—GALATEA FICHU.—Pale-blue crêpe de Chine and darker blue velvet are united in this dainty fichu, which consists of a collar of velvet, to the ends of which are joined full portions that wrinkle softly all the way down and are crossed in surplice fashion. To the outer edges of the collar and full portions are joined two broad frills of doubled crêpe de Chine, which are narrowed toward the ends. The garniture will give breadth and fulness to slender figures, and when a broadening effect is not necessary, a less fluffy appearance may be produced by using lace for the deep frill and omitting the shallow frill. The fichu was made by pattern No. 7153,

which also includes another style, and costs 5d. or 10 cents.

FIGURES NOS. 6, 7, 8 AND 9.—FANCY YOKES AND COLLARS.—Three very attractive garnitures are illustrated at these figures, pattern No. 794, price 7d. or 15 cents, providing the styles.

At figure No. 6 is represented a handsome collar fashioned from *réséda* chiffon and white lace Vandykes. The collar is shaped in four handsome points which are overlaid with lace Vandykes and to which chiffon is shirred to rise about the neck over a standing collar, the shirrings being concealed by rows of jet beading; and to the lower edge of the collar is joined a graduated

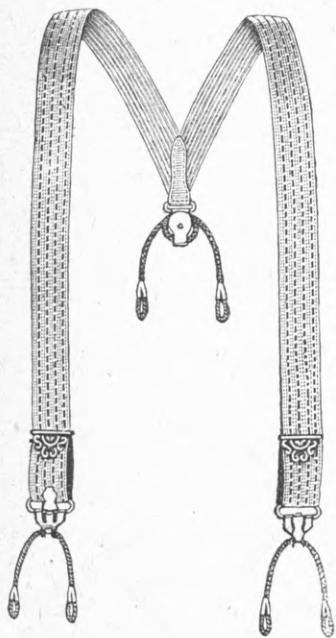


FIGURE NO. 1.—GENTLEMEN'S IMPROVED SUSPENDERS.

Figures Nos. 8 and 9 depict a yoke of square lower outline that is exceptionally elaborate in effect. A tasteful union of white satin, black spangled lace and black and white shot ribbon was effected in the yoke pictured at figure No. 8. The square-yoke portion of satin is striped vertically with rows of black silk passementerie and is bordered with wrinkled sections of ribbon, a great fancy bow of ribbon being set at each lower front corner. A deep frill of lace droops from the lower edge and is caught up at each corner to throw it into graceful drapery folds across the front, and the fancy stock at the neck is of black ribbon. In this development the garniture would produce a harmonious effect with a gown of any hue.

At figure No. 9 it is shown made of pale-rose ribbon, white lace, and pale-rose silk overlaid with white lace. From the lower edge of the yoke depends a frill of deep lace edging, the joining at the front being con-

gathered frill of doubled chiffon that falls out prettily between the Vandykes. A chiffon rosette ornaments the standing collar at each side.

Another collar made of white lace in a rich-looking design is shown at figure No. 7. It extends smoothly at the front to round yoke depth and is gathered on the shoulders to flare over the sleeves in cap fashion, the effect being very stylish.

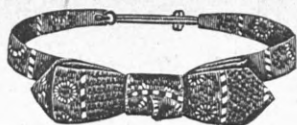


FIGURE NO. 2.

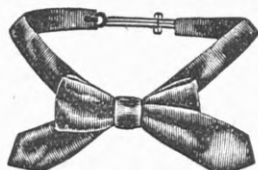


FIGURE NO. 3.

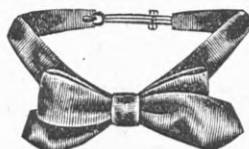


FIGURE NO. 4.

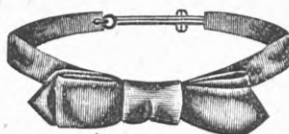
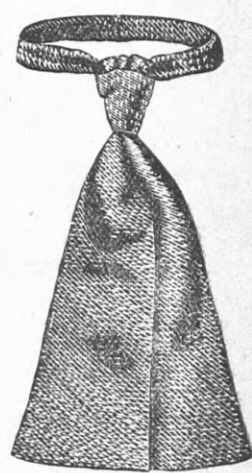
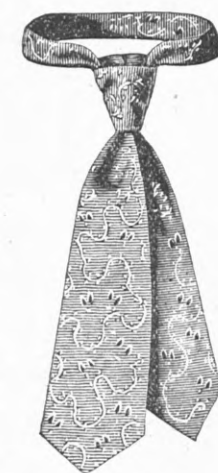


FIGURE NO. 5.

FIGURES NOS. 2, 3, 4 AND 5.—NOVELTIES IN GENTLEMEN'S BOWS.

A pleasing variation in the voluminous balloon-puff sleeve is achieved by means of drapery folds.

Gigot sleeves



FIGURES NOS. 7 AND 8.—GENTLEMEN'S KNOT SCARFS.



FIGURE NO. 6.—GENTLEMEN'S FOUR-IN-HAND SCARFS.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6, 7 and 8, see "Styles for Gentlemen," on Page 214.)

cealed by a ribbon, which passes across the lower edge of the yoke between two rosette bows. The crush collar is of ribbon prettily wrinkled by a vertical line of shirring at the center of the front and formed in two outstanding loops at each side. Any preferred color may be used for a yoke of this kind, the wearer's complexion and the color of the gown being considered in the choice.

Very decided flutes fall naturally in a cape that is given a picturesque air by a fancy Medici collar.

The graceful adjustment of a new puffed sleeve may be produced with gathers or plaits, as preferred.

remain practically unchanged.

The Norfolk jacket is now made with a natty lapel-collar that admits the wearing of a chemisette.

Draped-puff sleeves and a loose blouse-front harmonize admirably in a pretty basque-waist.

While the new shirt-waist resembles the old in general appearance, there are notable points of difference in the construction.

The droop which renders the box-plaited blouse distinctive from other garments showing a similar arrangement of fulness agreeably lessens the severity that is usually peculiar to box-plaits. Draped-puff sleeves and a full stock also contribute to the good style of this blouse, which is suggestive of classic gowning.

A truly charming feature of a little girls' coat, and one that will be very generally becoming, is a many-pointed star collar.

THE ART OF NETTING.—No. 15.

ANGULAR EDGE FOR HANDKERCHIEF-BORDERS, Etc.

FIGURE No. 1.—For an angular edge round pocket-handkerchiefs, covers, or the outer edge of a square with a thick middle

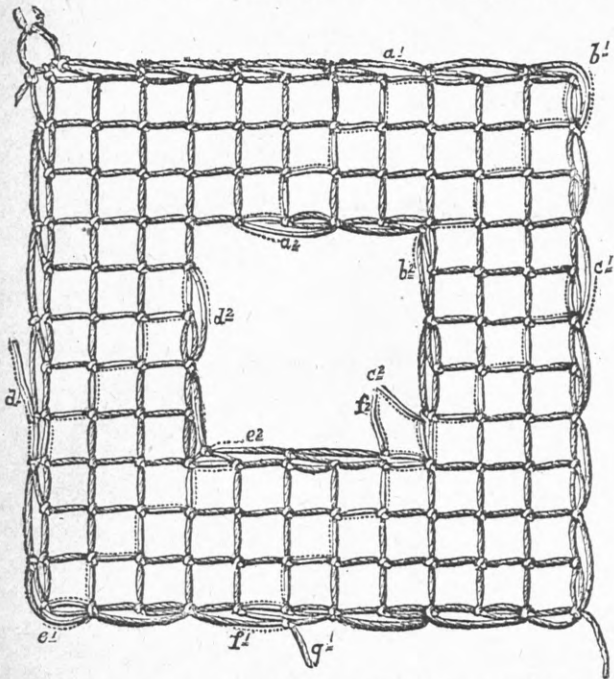


FIGURE No. 1.—ANGULAR EDGE FOR HANDKERCHIEF BORDERS.

piece of linen, etc., it is advisable to place the design before one. The commencing corner may be easily known by the commencing thread which forms the upper point of the square. Beginning with a corner, increase until there are two more than double the number of stitches that are required for the breadth; therefore, for the edge of figure No. 1, which is three stitches broad, eight stitches will be required. Then the part marked with dotted lines *a 1* to *a 2* must be worked with four stitches as far as the half of the corner; and then turning round with these stitches, continue the stripe, always increasing at the outer and decreasing at the inner edge. For the next corner at the inner edge, where until now the decreasing has been carried on, following the row marked *b 1* and *b 2*, after the decreasing, make one more stitch in the outermost edge stitch, and with this begin the increasing for the second side of the inner edge; at the outer edge decrease in the same proportion. Having arrived at the third (the opposite one to the beginning) corner, cut off the thread at the last row at the inner edge (see *c 1* to *c 2*) according to the knot *d 1*; the thread is then put on again at the upper corner and, according to the dotted line, the first row of the side edge as far as *d 2* is to be worked. The work is then continued as at the first half of the edge as far as the under corner, and on arriving there the thread is again cut off at the inner side. Put the thread on afresh at the knot marked *g*; and, according to design, in the next row enclose the two inner stitches where the cut-off thread hangs, together with one which forms the corner, and must now be completed as for a square by decreasing at the end of each row. This is the last corner.

SQUARE NETTING.

FIGURES Nos. 2 AND 3.—For netting in straight lines, begin always at one corner with two stitches, and work rows forwards

and backwards. At the end of each row increase one stitch by making two stitches in one at the last stitch until the netting is of the required width. Figure No. 2 shows the commencement corner. The straight netting is either in squares, in an oblong form, in stripes, or in angular edges.

For the square: Work as many holes in the length as in the breadth, increasing at the end of each row until there is one stitch more than the finished square of holes must contain in one line. For the five holes of the square represented in figure No. 3, there must be six stitches: then net one more row over this with the same number of stitches plain, and decrease in the same proportion, for which the two last stitches in each row must be netted together with one knot.

Having by this means reduced the number again to two, unite the two last stitches with one knot in the middle. This is, however, no stitch: simply carry the thread tight across to the joining knots. All square netting is worked in this way.

OBLONG NETTING.

FIGURE No. 4.—For an oblong shape, as shown in figure No. 4, the increasing for the corner must be continued until there are two more stitches than are required for the breadth. This increasing must be continued without interruption on one side; but on the opposite side it will be necessary always to decrease, so that the number of stitches always remains the same. When the netting is the required length, the last corner must be worked by decreasing, as in the square.

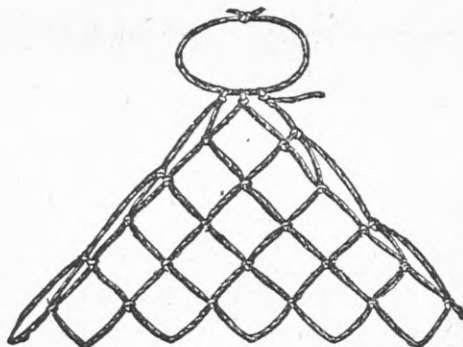


FIGURE No. 2.—SQUARE NETTING.

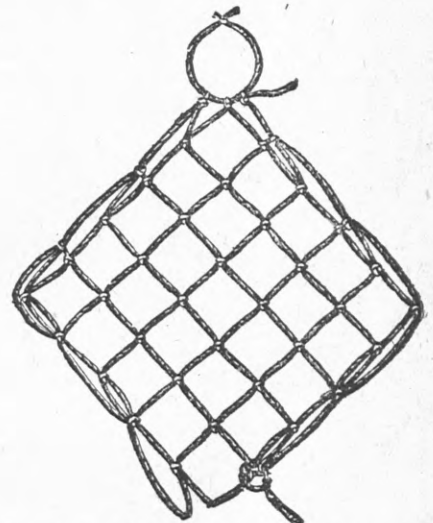


FIGURE No. 3.—SQUARE NETTING.

Oblongs and squares of netting are very pretty when done in silk for covering handkerchief or glove cases. They may also be made large enough for ties or scarfs of any description.

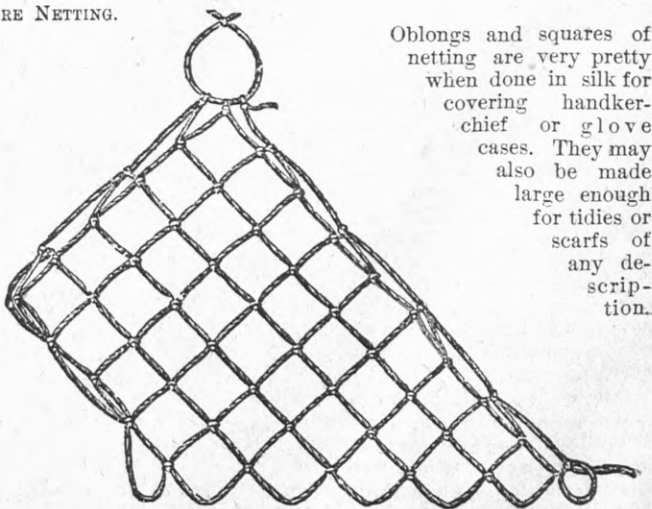


FIGURE No. 4.—OBLONG NETTING.

FANCY STITCHES AND EMBROIDERIES.

A table cover having a novel style of border that may be cut from silk, satin, plush or velvet is shown at figure No. 1, the material selected being golden-brown silk and the applied design sapphire-blue velvet.

At figure No. 2 is shown a corner of the border design in full size; the design is here cut out in silk and appliquéd on velours with gold thread and the dainty star-shaped figures are embroidered solidly.

At figure No. 3 a section of the border is shown in full size and it may be indefinitely repeated. The design may be a trifle enlarged if the cover is intended for a good sized table or for a lambrequin or curtain, and again it may be diminished to meet some special requirement. It is well adapted to scarfs for dressers, portières, table-covers, lambrequins, etc.; and the silk or velvet from which the border is cut should contrast pleasingly with the

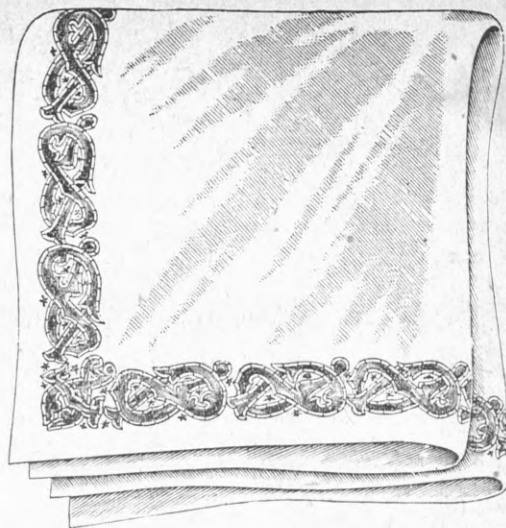


FIGURE NO. 1.—TABLE COVER.

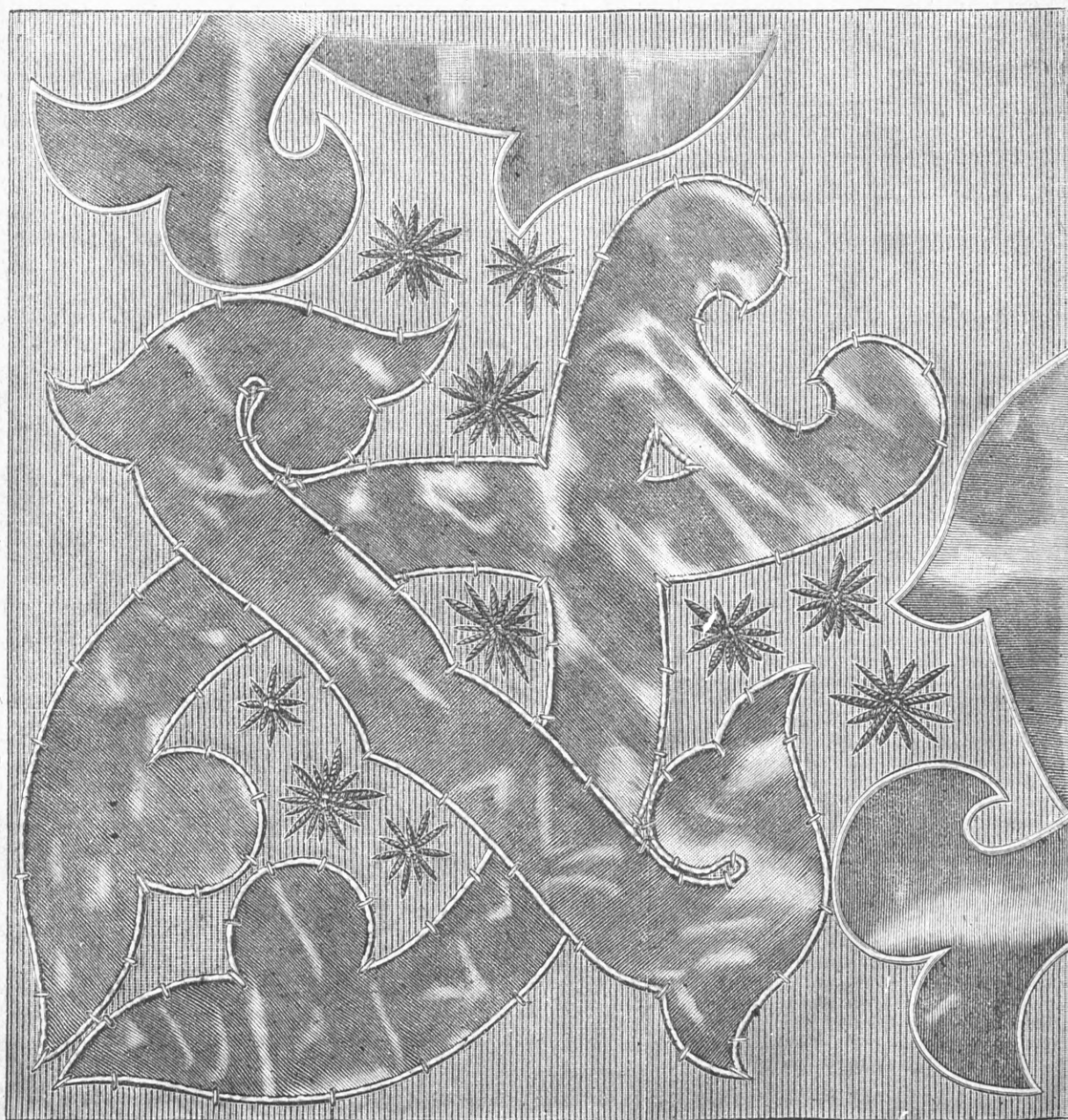


FIGURE NO. 2.—CORNER OF TABLE COVER IN FULL SIZE.

cloth, tapestry or velours from which the cover is made. Very serviceable and attractive covers can also be made from blue, gray, brown or white denim, the border design being cut from white butchers' linen and couched on with wash silk, linen floss or cord linen. There is about the border a simple elegance that is delightful to eyes wearied with elaborate and intricate designs.

It will not require a large expenditure of money to make a table-cover like the one illustrated, for if one has a remnant of silk, satin or velvet, it can be appropriately used for the border, while inexpensive cloth may be chosen for the cover. The design, being bold and showy, will compensate the worker, and if one be skilled in drawing, the design may be roughly sketched in outline, or it may be stamped according to the directions given in previous numbers for transferring. A pretty table-cover is a beautiful adjunct to the appointments of a room, and, when not too decorative, adds an air of comfort and elegance, especially in a sitting room or library, where light, airy furnishings are not in good taste.

Embroidered chiffon a yard or more in width is the ruling novelty for handsome dancing toilettes, and is even more fashionable as a bridal fabric. For a wedding gown it is made up over cream-white satin, and has either a cream-white or a clear-white ground embroidered with a different tone of white, the figures being jessamines, pansies, tiny roses, foliage or small leaves, rather widely spaced. Wonderfully artistic effects can be produced in such a robe.

White chiffon embroidered lightly but definitely with black is a prime favorite for gala attire. A dress of this material may have black velvet bretelles and may be decorated with black velvet ribbon arranged in many hanging straps and in pairs of rosettes upon the girdle both front and back.

Silk in carefully graduated shades of old-blue is used to embroider tea-cloths, more particularly by those who are so fortunate as to possess "tea things" in the old-blue shade.

Large velvet hats are greatly in demand. The smartest are caught up at the left side with a bunch of satin ribbon and have two rosettes or silk flowers resting on the hair in front, while ostrich feathers and large loops of black ribbon adorn the brim, with more flowers to give necessary color.

Braiding is a very popular trimming for jackets, and is put on either in military style or in some fanciful design.

Fur is worn on everything. Even for ball dresses there is a demand for sable tails.

Caracule is all the rage, being a wavy kind of Astrakhan.

A very dainty muff is made of velvet and decorated round the center with a floral garland.

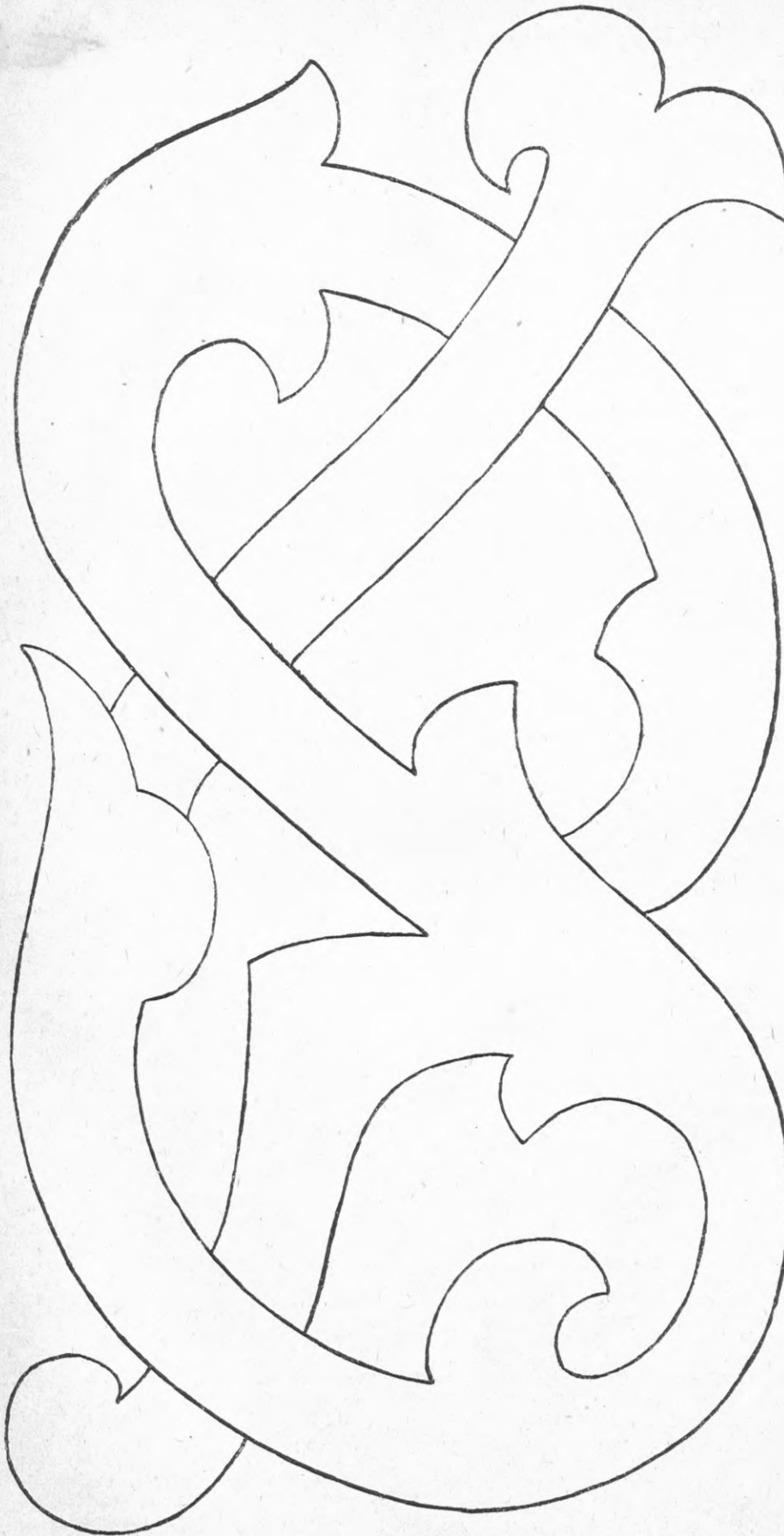
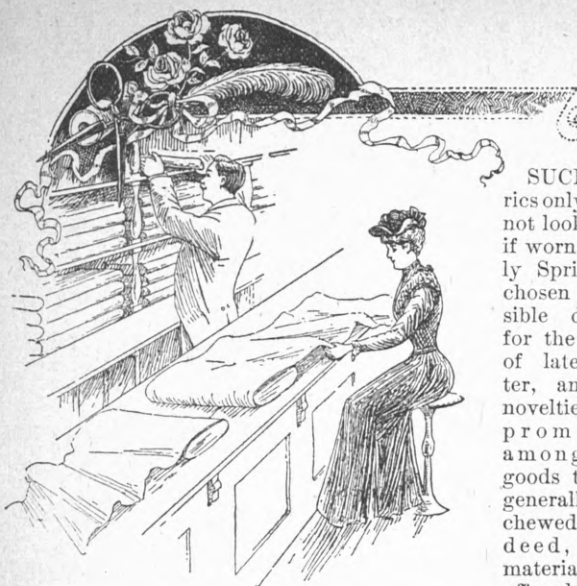


FIGURE NO. 3.—SECTION OF DESIGN FOR BORDER, IN FULL SIZE.



FASHIONABLE DRESS GOODS.

SUCH fabrics only as will not look amiss if worn in early Spring are chosen by sensible dressers for the gowns of late Winter, and the novelties are prominent among the goods that are generally eschewed. Indeed, these materials are offered only

on the bargain counters at this time of the Winter's waning, and so have ceased to be novelties in the strict sense of the word, although by courtesy and long custom extreme effects in dress textiles are thus classified, even after their day of eminence has passed.

Cloths of the covert and smooth-faced varieties have been talked about and commended ever since the first cold-weather raiment was planned, but the great diversity of the Winter fabrics has tended to keep them rather in the background. Now, however, Fashion has declared emphatically in their favor, and they fully deserve the most extended vogue. Some of them are of French and others of English make. The French weave is very close and smooth, while the English is somewhat looser in texture, and consequently presents a more rugged surface; but in spite of this difference the two kinds are equally stylish and dressy. Tailor modes are, of course, generally chosen for the development of covert cloths, which are most fashionable when made up alone, although occasionally becomingness requires the use of velvet or silk in black or some neutral tone for facing or inlaying a rolling collar.

The range of colors in covert cloths is less extensive than that offered in other goods, but it is considerably larger than formerly. When the goods were first displayed for gowns—for they have long been popular as coatings—they were only obtainable in grays, tans and browns; but now there are several shades of gray and brown, and dark tones of green and blue. Mixtures are the rule, being, in fact, distinctly characteristic of the weave. As the assortment of covert cloths has grown, individual preference has asserted itself more strongly in the matter of colors; the neutral tints are not very generally liked, nor are they universally becoming.

Double-faced coverts of both French and English manufacture are seen. They are very pretty, but as no practical advantage results from the additional finish or face, they are not especially favored. A tasteful specimen of this class displays a mixed-brown surface on one side and a robin's-egg blue surface on the other. If such a fabric were chosen for a gown that had a waistcoat and rolling collar, the reverse side of the goods could be turned outward in these adjuncts; but unless some arrangement of the kind were possible, the extra face would be wholly useless. A suit of dark-brown illuminated covert cloth, consisting of a long coat-basque and a flaring skirt properly stiffened at the back, would be very smart and would be appropriate for either church or calling wear; and if it were assumed over sufficiently heavy underwear or a perforated chamois jacket, a top garment would be unnecessary.

Too much cannot be said in praise of the faced cloths, for no other class of materials yields more gratifying results than these pretty productions, which combine the lustre of satin with the softness of velvet. A costume that associates faced cloth and perforated cloth (which is still very stylish) could be worn on any but formal occasions. The good taste of this combination is pleasingly illustrated in a costume of olive-green faced and perforated cloth, the latter fabric being used over ciel-blue taffeta. The skirt flares moderately, and at the back are formed three *godets*, which are stiffened with an interlining of hair-cloth

to retain their smooth curves to the very edge. The waist is short and presents several novel features. The back is closely fitted, and at the top is applied a pointed yoke, while below are disposed three box-plaits that meet at the lower edge and flare stylishly above. In front is a full blouse-vest of perforated cloth over silk, which is arranged in an upright box-plait at the center and droops at the bottom after the manner of a blouse. Opening over the vest are jacket fronts that are reversed their depth in lapels, which join a rolling collar in notches; and in addition to the rolling collar is a standing collar that is made of the perforated cloth over silk, the full collar of the original design being omitted. A narrow shaped belt matching the standing collar is applied along the bottom of the waist, and the sleeves are in the prevailing *gigot* style. To accompany this artistic costume was designed a toque of dark-green velvet trimmed with black ostrich tips and a ciel-blue velvet *chou*; and red glacé kid gloves with large clasps were provided.

Not only perforated or embroidered cloth, but also velvet and even silk showing similar enrichment are very frequently made up with faced cloth. In fact, the latter is almost invariably united with some pretty combination fabric, except when a severe style is to be followed, in which case the smooth cloth is stylishly developed alone. Very pretty blouse effects are arranged in costumes with perforated cloth, which, though heavy, is admirably adapted to such uses. A bright-hued fabric is always arranged beneath the cloth to emphasize the design, which, whether embroidered or not, is strongly suggestive of stencil work.

Satin de laine is another dressy fabric that is especially well suited to the modes of the season. It is smooth and glossy, resembling sateen in weave, and is only produced in solid colors, the most admired of which are maroon and tan, dark tones of green and blue, and the seal and wood shades of brown. The material unites readily with other weaves, being especially friendly to figured and perforated taffetas and other silks.

There is, perhaps, no material woven for feminine apparel that is more serviceable than whipcord, which possesses in addition the very desirable quality of dressiness. Whipcord that has a heavy round cord is counted more stylish than the variety in which the cord is less clearly defined, although both weaves are in vogue. Two tones or two colors are united in the new whipcords, and as the hues are always dark or neutral, the materials are unsurpassed for travelling and shopping. A very satisfactory gown for wear on an ocean voyage can be fashioned from whipcord, and the sensible tourist will be certain to shape it by some severe mode; indeed, simple styles are most correct as well as most practical for travelling on both land and sea. If decoration is desired for a whipcord costume, it should consist of machine-stitching or some simple pattern of braid or silk *passementerie*.

Then there are wool duck suitings, which are woven like the Summer duck of linen or cotton, being equally firm and close. These goods are offered in solid colors, in illuminated effects and in two-toned patterns, and are entirely satisfactory for general wear.

In great request just at present are the modest tailor suitings, which show neat herring-bone and checked patterns that are familiar to most shoppers. A stylish sample of checked suiting unites cadet-blue and mixed-tan and is alike on both sides, and an equally effective herring-bone pattern has a tobacco-brown ground with an admixture of white that glistens like silver threads upon the dark surface. There are also striped tailor suitings, in some of which dull, illuminated stripes alternate with black ones. Any of these goods will make up with admirable effect by a tailor mode.

But no matter how many other fabrics there are to appeal to the fashionable woman's fancy, the prestige of tweeds and cheviots remains undiminished. A diagonal effect is produced in a navy-blue tweed by an arrangement of light-yellow knots that are pressed flatly upon the surface; and a checked appearance is obtained in a pleasing mixture of maroon, tan and gray.

Cheviots are woven with both smooth and rough surfaces. A rather brilliant shade of blue is intermingled with black in an admired sample of rough cheviot, and in another golden-brown

and black are happily blended. One very artistic smooth cheviot shows emerald-green checks upon a mixed-brown surface, and another has tan checks wrought on a mixed-blue ground. Any one of these stuffs will look well in a costume consisting of a skirt and a long coat-basque or a short basque, and it goes without saying that a rigid mode of fashioning best meets the requirement of the goods.

Checked materials are promised an extended vogue, and the checks are arranged in broken and block patterns and are woven in several sizes and a variety of colors. The fabrics, being very pliable, are well suited to fanciful modes, although simple designs may be followed, if preferred.

Crépons, and especially those of the goat's-hair variety, are as fashionable now as they were when they appeared as novelties early in the Autumn. As has been frequently stated, they are used only for dressy gowns, and are made up with chiffon over silk or satin more frequently than alone. The silky-looking, undulating fabrics are equally favored in black and colors, and often skirts of black crépon are accompanied by fancy colored silk bodices. An exceptionally attractive gown for afternoon receptions may be made of golden-brown goat's-hair crépon, black eyelet chiffon and turquoise-blue taffeta or Liberty satin, the crépon being used for the skirt and sleeves, and the chiffon being fulled over the silken fabric in the bodice body.

Silk-warp crépon is still a favorite for party and theatre wear. A dainty theatre toilette for a youthful woman was made of bluet-blue silk-warp crépon embroidered with self-colored silken dots. The many-gored skirt is made with three *godets* at the back and shows a considerable flare toward the bottom. The bodice has a full back and a drooping blouse-front, and five rows of yellow point de Gène insertion are let in at the front, being arranged to radiate from the collar and suggest a yoke. The collar is full and is made with a rosette at each side; and the sleeve has an unusually fancy puff, that is draped at the shoulder and again at the center and droops over a smooth lower-portion. A shaped belt is applied at the bottom and provides a stylish finish for the bodice, which is worn outside the skirt. This charming toilette is accompanied by an open-

crowned bonnet trimmed at each side of the front with bluet satin bows and at the center with a Rhinestone buckle. The gloves are white Suèdes. Bluet is a very pretty shade of blue, but is only becoming to women with pink-and-white complexions.

A matron desirous of buying a silken gown could choose no statelier fabric than moiré antique. An all-black pattern showing figures in addition to the water-markings is suitable for any occasion that warrants the wearing of a dressy gown. An exquisite variety of moiré antique has a black ground bearing blurred chené figures in lilac that suggest roses; another black surface is embroidered with small isolated purple figures, and still another is enriched with yellow embroidered figures. Any of these rich textiles could be selected for a dinner gown by an elderly woman or even a youthful matron. Black moiré antique may also be chosen by a young girl, who should, however, use it for a skirt to be worn with one or several fanciful bodices—never for an extra gown.

Printed-warp taffetas are the preferred silks for maidenly wearers, and in these dainty goods small patterns prevail, the coloring being invariably artistic and the figures dimly defined. Such goods may be used for costumes or only for waists, the fancy for contrasting skirts and bodices being as strongly marked as ever. There are also taffetas with diminutive Jacquard figures.

Printed-warp *gros de Londres* silk is newer and much more effective than the plain varieties of the same weave, and is fancied for both bodices and gowns. Silk is being largely worn on the promenade by tasteful women of all ages.

Fashion has fortunately given her sanction to skirts that broaden moderately toward the foot as well as to those that have a very exaggerated flare. Only women of large stature can affect the latter style with impunity, while the former is almost universally becoming. A stiff fabric like hair-cloth may be chosen to interline a skirt designed for a tall figure, but a more flexible one, such as crinoline or canvas, should be used in the skirts of women below the medium height. If good judgment is not exercised in this portion of the making, the best effects cannot be obtained.

THE NEWEST GARNITURES.

Once more has dainty Valenciennes lace edging been pressed into service, being now fashionably chosen for decorating the fancy bodices which play so important a part in the season's modes; and like all other kinds of lace now in vogue, it is used principally in the soft butter tone. The most popular width is a trifle less than an inch, and the edging is invariably gathered to the garment it adorns.

A charming toilette, that shows how effective a decoration can easily be arranged with the simple lace, unites black goat's-hair crépon and gold-and-black checked velvet. The gored skirt is cut from the crépon and is made with several *godets*, which are stiffened to hang to the edge in the full, smooth curves peculiar to them. The short French basque is made of the fancy velvet, which is admirably adapted to bodices; and its adjustment is close. Three box-plaits that taper narrowly toward the bottom are applied upon the back and an equal number upon the front, and along the side edges of the plaits is fulled the rich-hued narrow edging, the trimming appreciably lessening the severity which is natural to box-plaited garments. Fancy puff sleeves take the place of the *gigot* sleeves provided in the original design. The puffs are arranged at the top of coat sleeves and are very voluminous, and each is draped at the center under a rosette formed of edging. The collar is a soft stock with shirred back ends, and the lower edge of the basque is concealed by a crush belt that is formed at the back in two outstanding loops. Such a toilette would be handsome enough for any occasion that did not require very formal gowning.

An accordion-plaited bodice of chiffon may be greatly improved by an arrangement of edging similar to that just described. The lace may be fulled along the plaits at intervals, and rosettes of it may be adjusted on the shoulders or at each side of a soft collar, and also upon the sleeves if they are of the fashionable draped variety. Vertical disposals of ribbon upon full, fancy bodices may be pleasingly bordered or outlined with

Valenciennes lace edging; and the fanciful scalloped, pointed or battlemented yokes that frequently accompany basques or waists may likewise be effectively edged with the dainty trimming.

Appliqué lace showing small, light figures is daily gaining in popularity. It is very pretty and is used in profusion on dressy gowns.

The admired eyelet embroideries upon chiffon and other textiles are now simulated on white and black Brussels nets with colored and crystal beads. Oval, round and crescent-shaped eyelets are wrought with the beads, but no perforations are made in the material. There are also black and white Brussels nets that are beautifully enriched with gold, silver and colored spangles, and others from which hang colored and white pearl-bead pendants. All these nets are for the most part used upon the waists of evening gowns, being disposed over the upper parts of sleeves, upon yokes and in a variety of other ways. Edgings to match are obtainable, and they are usually applied on skirts.

Black and white point Venise laces are as much fancied as ever, and very often the same devices appear in both black and white, being as effective in one tone as in the other. A charming pattern that is shown in both black and écu displays several strips which branch out like rays from a horizontal band and are held together at intervals with lace flowers; and this is frequently used over chiffon for yoke decorations, the chiffon being allowed to puff out prettily through the open spaces of the lace.

Large medallions of black point Venise lace having very open centers, and edges like the teeth of a circular saw are associated with chiffon in many pretty ways; and écu medallions are wrought in black point Venise insertion, with novel effect. Small, square and round écu lace medallions are sold in sets, and present a very pleasing appearance when tastefully applied.

They are set at intervals on vests, yokes and sleeve puffs, and even below the bust on a bodice to suggest a corselet; and bretelles, sleeve caps and other adjuncts, when made of solid-hued materials, may be greatly improved by the little discs or squares of lace. The proper effect is only attained, however, when the lace appears to be a part of the fabric it adorns, and careful sewing will alone produce this result.

A unique pattern of *écru point Venise* insertion that is wide enough to serve as a panel, yoke or vest, is woven in a pansy device, and the flowers are underlaid by colored satins that copy their natural hues very closely. Then there are laces in the new *ficelle* shade (a beige tint like that of twine, as the name implies) that have open devices with colored satins laid underneath. These novelty laces are singularly beautiful and not in the least *bizarre*.

Ribbons, those time-honored trimmings, are everywhere present, and marvels of decoration can be achieved with the flexible bands, which are almost invariably of satin or velvet. Numerous ribbon bows and rosettes appear on the fashionable bodice, whether other garniture is used or not; and they are always effective and becoming. A pretty idea is expressed by arranging velvet ribbon in a twist round the base of a full collar, the ribbon ending in the inevitable bow or rosette at the back; and the effect may be duplicated at the waist.

Narrow straps of velvet ribbon are used in various ways on both skirts and waists. On a waist the appearance of a yoke may be produced with straps arranged to radiate from the collar, and caught at one or both ends under diminutive rosettes or small buttons; and on a skirt the bands of ribbon may be applied upright in groups over a band of some contrasting goods and fastened in the same manner. In a decidedly French-looking creation two strips of broad satin sash-ribbon are adjusted upon the front of a bodice in overhanging blouse fashion, and their ends fall apart below the blouse arrangement to the knees and are seeded with glittering jet *paillettes*. This really artistic idea may be very easily carried out on a handsome wool gown.

Spangles have been revived, and many charming fancies may be expressed by their aid. A new promenade gown developed in bluet-blue faced cloth and satin is uniquely decorated with black satin ribbon in two widths, and small jet spangles. Three stately *godets* are formed at the back of the gored skirt, and at each side are applied five vertical rows of narrow satin ribbon that are graduated in length, the largest row being at the center of each group and ending at the knee. The rows are spaced about an inch apart, and spangles are sewed along their edges and are also strewn upon the skirt between them. The back of the waist has a tapering box-plait at the center, and the fronts open like jacket fronts over a drooping blouse-vest of satin that is sprinkled with spangles. A stock of wide satin ribbon is wrinkled about the standing collar and formed in two short, outstanding loops at the back, and below the collar at each side falls a deep, cape-like collar-section of cloth, the edges of which are followed by narrow satin ribbon spangled like that on the skirt. The sleeves are in *gigot* style and are trimmed at the wrists to correspond with the collar, and the waist is encircled by a full belt of ribbon that is formed in a trio of projecting loops. The hat provided with this stylish costume is of black

satin antique and is trimmed with black tips and a large jet buckle, and the gloves are of red-brown Russia leather.

Points, scrolls and other figures are arranged with spangles, which are then usually applied directly upon the fabric. Edgings and galloons spangled with jet or with gold and silver have been reinstated, and they are used upon all sorts of woollen textiles, as well as upon silks.

Spangled yokes are exceptionally effective. One attractive example is made of steel scale spangles and is embroidered in a scroll pattern with flat jet *cabochons*, while the edge is finished with narrow jet loop fringe, the jet giving tone to the metal *paillettes*, which suggest a coat-of-mail. Another yoke is all aglitter with jet spangles set on like scales, and an embroidery of jet *cabochons*; and a third yoke is of net wrought with small jet facets and beads intermingled with pointed jet stones. Such a yoke only adorns the front of a bodice, and the neck finish is a soft collar of velvet, silk or chiffon.

A brilliant waist decoration formed of jet beads and *cabochons* embraces a standing collar and seven points, the largest of which extends to the line of the waist. A simpler one consists of two rows of jet festoons, and may be applied across the bust or below the collar, as preferred.

Velvet and sumptuous silken gowns are especially friendly to galloon trimmings of net embroidered with jet. One very choice specimen three inches in width is made up of a succession of pyramids wrought with graduated round jet facets, and another of equal beauty is set with small jet *cabochons* of an elongated oval shape placed lengthwise upon the filmy foundation. Any of these galloon trimmings will look well at the bottom of a skirt, and upon waists they may be used in a variety of ways.

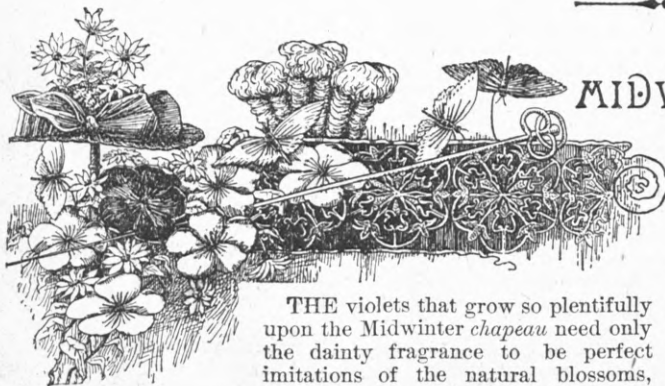
Open jet and black silk garnitures, including the jet galloons just mentioned, are preferably underlaid with some harmonious color, except when an all-black gown is desired. Among the daintiest jet passementeries lately produced is one that presents a succession of spirals formed of fine beads and *cabochons*, and another in which a graceful tracery design is wrought with the same kind of beads and stones.

Conservative dressers bestow particular favor upon black silk appliqué edgings and galloons, which, like most of the season's decorations, are very open-patterned. The black-and-white combination may be prettily effected by strapping a fancy white chiffon waist with bands of the appliqué trimming.

A similar effect may be produced on a black chiffon waist with a white garniture, which may consist of spaced vertical Swiss embroidered bands, these pretty cotton trimmings being in high repute just now. An attractive white Swiss embroidery displays a festoon design, with round medallions finishing the points; and it could with propriety be applied upon a black or colored silk or *crépon*.

Black silk passementeries are used in numerous ways, and the tasteful and ingenious modiste will doubtless devise many original disposals. They may be chosen for almost any of the fashionable goods, save those which are reserved for tailor-made gowns.

If it is not desired to stiffen a skirt with an interlining, a petticoat of hair-cloth, made with the approved *godets*, may be worn. This will cause the skirt to flare as correctly as though it were held out by the usual means.



MIDWINTER MILLINERY.

even given them that appearance of dewy freshness which is not the least tempting of the field violet's charms. Both day and evening hats are graced by these flowers, which are used in

great bunches, together with ribbon, fancy feathers or plumes. Indeed, purple violets are the only blossoms that associate harmoniously with all colors and all kinds of trimmings.

The charming effect of violets and birds used in combination is illustrated in the decoration of a black felt sailor-hat, the brim of which is unusually broad in front and narrows gracefully toward the back. The crown is banded with black velvet, a great bunch of violets is placed at each side, and the bunch at the left side furnishes a rest for two contented-looking gray birds. Under the brim at each side of the back is fixed a bunch of the flowers, which will look well against either light or dark hair.

An all-black hat, that will make an unusually stylish head-covering for a tall woman, who affects haughty fashions, has a soft,

rather high crown of Persian lamb and a broad satin brim faced with satin and edged with Persian lamb. In front are fixed five large plumes, two of which fall away at each side from a standing one at the center that nods and tosses with every movement of the wearer's head. Such a hat would be a fitting companion for a cape or coat of Persian lamb, or for a gown trimmed with the glossy black fur; and with it should be worn a full, draped veil of black chenille-dotted Tuxedo net. Black veils of this kind are at present most popular for all sorts of hats. The size of the dot is purely a matter of taste.

A medium-sized hat of dark-green felt braid owes much of its beauty to an artistic disposal of violets, which are used in conjunction with black Mercury wings. The brim is bent up slightly at each side toward the back, a pair of wings is placed at each side of the front, and a huge bunch of violets, the stems of which are given prominence on the brim, are secured between the two arrangements of plumage. At the back of the brim a bunch of violets is placed at each side, and from it depends a second cluster of flowers that hang loosely upon the hair.

A dainty carriage hat is made of white silk beaver that gleams almost like silver. The crown is low and the brim is broad and gently curved. In front are six black plumes that fall as they will, and at the base of the cluster are shaded cerise asters made of silk, while at each side of the back is a bunch of similar asters, these flowers being wonderfully realistic in effect.

Another white hat of similar shape is made of felt and has a succession of circular openings cut in the brim near the edge and covered with jet discs. Over the crown at each side wave a cluster of black plumes, and over the head-band is disposed ciel-blue accordion-plaited *mousseline de soie*, which is caught to the band in little *poufs* and falls in a fan upon the hair at the back.

Godets are now quite as fashionable in millinery as in gowns, and they invariably exert a softening influence. A charming hat in which these flutes appear to decided advantage has a soft crown of light-green velvet and a brim of accordion-plaited black chiffon that is formed all round in *godets*. In front two black three-quarter plumes are placed back to back, and between them stands a fluffy aigrette that is fastened with a steel-and-Rhinestone buckle. At the back a bunch of violets is arranged to fall upon the hair, the purple of the flowers harmonizing most agreeably with the rather vivid green tone of the velvet.

Truly artistic in effect is a narrow-backed sailor of brown felt braid. At the left side is a bow of cerise velvet, upon which is perched a black bird; and at the front, back and right side are bunches of ivy leaves, which are extremely fashionable at present. The color combination in this hat is unusually tasteful, and possesses in addition the great merit of being generally becoming.

Rows and rows of machine-stitching give a unique and very *chic* appearance to a light-blue velvet hat. The crown is high and is stitched round and round many times. The brim is partly of heavy black lace in an open pattern and partly of blue velvet, which is stitched a number of times, the stitching causing the *godets* that are formed in the brim to retain their graceful curves without the aid of wire. A band of black satin ribbon encircles the crown and is formed at the left side in a bow that is held in place with a steel-and-Rhinestone buckle; and in front a large black satin rosette upholds a bunch of black-and-blue tips.

For everyday or travelling wear there is no better style than that illustrated by a walking hat in navy-blue felt having an indented crown that is banded with navy-blue kid. At the left side are two stiff blue-and-green wings, which complete the trimming. A veil of black or navy-blue chiffon may be very properly worn with this smart and serviceable hat.

Another pleasing head-covering for general wear is a turban of black felt that is strongly suggestive of the Toreador hat, although the crown is considerably higher than that of the latter shape. A band of black velvet stands very loosely about the crown, and at the left side are a black jetted feather pompon and two black accordion-plaited satin pompons, which are crossed at the bottom with a short twist of light-yellow velvet that contributes a very pretty bit of color to the otherwise sombre hat. The rolling brim is edged at the top and bottom with narrow black silk gimp, and over a band formed under the brim at the left side is twisted yellow velvet, which will look especially well against dark tresses.

A charming companion for a gown of brown cloth is a large hat of brown mirror velvet made with a soft crown. The brim is rolled at the left side, where two brown tips are disposed to turn in opposite directions; and at the right side a bow of brown satin ribbon upholds a bunch of silk violets, while more violets

are arranged under the brim at the back. The contrast between the flowers and the remainder of the trimming is very stylish and tasteful. A brown chenille-dotted Tuxedo net veil could be appropriately worn with this hat.

The fashionable black-and-tan combination is carried out successfully in a medium-sized hat of tan felt, the brim of which is formed in a series of points and is embroidered with jet and faced underneath with black velvet. In front is arranged a black satin Alsatian bow, and at the back rise *cog* feathers and a fluffy aigrette. A bow of black satin ribbon is adjusted in a notch formed in the back of the brim and rests prettily on the hair. This hat is exceptionally dressy.

Toques have just now a considerable following notwithstanding the great favor bestowed upon large shapes. A stylish representative of this class is made of black velvet, which is set in cords upon the crown; and spangles are applied in gleaming rows between the cords. In front is an Alsatian bow of black velvet that provides a support for riveted jet Mercury wings. At each side of the back is a bunch of violets, the stems of which rest upon the hair.

A toque for evening wear is composed simply of two coronets of Rhinestones arranged in a Greek pattern. At each side is a tuft of black silk roses, and at the back is an Alsatian bow of cerise velvet, above which rises a black aigrette that agreeably modifies the rather glaring hue of the bow. If a veil is desired, as will sometimes be the case with an evening hat, one of plain illusion, either black or white, according to taste and becomingness, should be chosen. Fulness is not desirable in this sort of veil; the ends are simply pinned to the hat at the back or caught with a jewelled veil clasp.

Less striking than the last, but not less charming, is an evening bonnet having a crown of riveted jet. In front a Rhinestone pin secures a rosette of accordion-plaited black chiffon, and at each side is a similar rosette without the sparkling ornament. At the back is a black feather pompon that holds a jetted aigrette, and below the brim, at each side, are several jet crescents that fit over the coiffure and serve instead of strings.

Open-crown bonnets for evening wear have been restored to favor, although the season is unfavorable to the fashion. A dressy head-covering of this kind (if the dainty, crownless affair can be called a covering) has a brim formed of Rhinestones arranged in a Greek-key design on pale-blue velvet, which is drawn through three of the openings in front to form small *poufs*. At the left side a soft white aigrette flutters above a sphere of Rhinestones, and at each side of the back plaited ends of sheer white lace full upon the hair from glittering balls and conceal the upper ends of a black velvet bridle.

Broad and severe is the brim of an exceptionally dressy hat of black velvet that is saved from sombreness by a great buckle of silver that is set with large white pearls and seed-like Rhinestones. In front is an Alsatian bow of bias black velvet that is caught through the center with the buckle, and at each side of the bow is fastened a cluster of three plumes, the last of which curls backward over the brim in a graceful way. This style is desirable for women who are a little above the medium height and have round, youthful faces.

A more generally becoming hat than the one just described unites a moderately wide brim of brown velvet that has a puffing round the edge, with a Tam O'Shanter crown of china-pink velvet, a twist of which encircles the crown at its base. At the left side two brown feather pompons support two small brown tips that curl in opposite directions. The color combination thus effected is extremely pretty, and an equally tasteful one could be achieved with pale-blue and brown velvet, either color being suitable for the crown or brim.

Five rows of black stitching are applied to the brim of a tan felt hat, which is turned under at the edge to suggest a puff arrangement. Beyond the brim projects a puffing of black velvet that furnishes a very soft face-trimming, and the brim is raised at the left side under a black pompon that holds a black aigrette, while at the back is secured a bunch of violets, the purple tint of which agrees perfectly with the tan of the felt.

Nearly every hat nowadays is built upon a head-band, and if this does not fit the head exactly, the hat will set uncomfortably or unbecomingly. When the brim is raised at any point to show the head-band, the latter is of necessity trimmed, but otherwise it is simply covered with velvet or silk.

The March DELINEATOR will contain Chapter I. of THE SOCIAL CODE—a comprehensive and up-to-date exposition of the Etiquette of Polite Society—by MRS. ROGER A. PRYOR.

THE ART OF KNITTING.—No. 44.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam.
pl.—Plain Knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.
th o or o.—Throw the thread over the needle.
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it.
sl. and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
Row.—Knitting once across the work when but two needles are used.
Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.
Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next *. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

KNITTED BEDROOM SLIPPER.

FIGURE No. 1.—Use Germantown yarn or single zephyr in two colors. Blue and gray make a pretty combination. The slipper is knitted in a straight strip that is long enough, after it is joined, to go around the sole to be used. In joining, the two ends are not sewed together, but proceed as follows: Turn the corner of one end down so that the end edge will be even with the lower edge. This will make a bias fold extending along



FIGURE No. 1.—KNITTED BEDROOM SLIPPER.

the instep from the toe to the top of the slipper. Then bring the remaining end around and join it to the edge which now crosses the strip from top to bottom, beyond the bias fold, and join the two at this point. This will shape the slipper and make it ready for the sole. In sewing on the latter, the point must be turned under and held a little full to shape it nicely.

The design is in honey-comb pattern, with 2 stitches to a square. For a No. 4 sole 54 squares in length will be needed.

Cast on 26 stitches with blue and knit across plain. Now to form the squares: Slip off 2 blue stitches inserting the needle in each as for purling. Now with the gray yarn, knit 2; slip 2 blue stitches as before, knit 2 with the gray, and so on across the needle. In working back, slip 2 blue stitches, and purl 2 gray stitches alternately across the work.

Work back and forth in the same order once more.

Now with the blue, knit back and forth plain 4 times; then repeat the squares with the blue and gray as before. Continue in this manner until the strip is 54 squares in length. Then join the strip as before described to shape the slipper, and sew it to the sole.

Knit a border in loop knitting, using both colors or one, as preferred, according to the directions given for figure No. 2, making it as wide as desired; and sew it around the top of the slipper. Finish the slipper with a bow of ribbon.

LOOP KNITTING FOR SLIPPER BORDER.

FIGURE No. 2.—Cast on any number of stitches required by the dimensions of the work to be done. Always knit the first stitch.

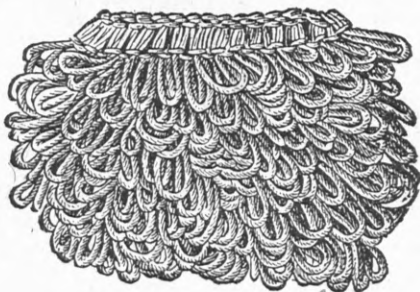


FIGURE No. 2.—LOOP KNITTING FOR SLIPPER BORDER.

First row.—Plain.

Second row.—Throw the yarn around the needle as if for knitting, but do not knit it; then carry the yarn down around the left forefinger and up across the needle; then again around the finger and across the needle; then knit the wind-overs off as one stitch. Repeat for every stitch.

Third row.—Knit plain, knitting each group of wind-overs as one stitch.

Repeat the last two rows for all the work.

LACE FOR PILLOW-CASE.

FIGURE No. 3.—Cast on 25 stitches, knit across plain.

First row.—K 3, o twice, p 2 together, n, o twice, n, k 9, o twice, p 2 together, k 2, o twice, n, k 1.

Second row.—K 3, purl loop, k 2, o twice, p 2 together, k 11, purl loop, k 1, o twice, p 2 together, k 3.

Third row.—K 3, o twice, p 2 together, k 2, n, o twice, n, k 7, o twice, p 2 together, k 6.

Fourth row.—K 6, o twice, p 2 together, k 9, purl loop, k 3, o twice, p 2 together, k 3.

Fifth row.—K 3, o twice, p 2 together, n, o twice, n, n, o twice, n, k 5, o twice, p 2 together, k 2, o twice, n, o twice, k 2.

Sixth row.—K 3, purl loop, k 2, purl loop, k 2, o twice, p 2 together, k 7, purl loop, k 3, purl loop, k 1, o twice, p 2 together, k 3.

Seventh row.—K 3, o twice, p 2 together, k 2, n, o twice, n, n, o twice, n, k 3, o twice, p 2 together, k 9.

Eighth row.—K 9, o twice, p 2 together, k 5, p loop, k 3, p loop, k 3, o twice, p 2 together, k 3.

Ninth row.—K 3, o twice, p 2 together, n, n, o twice, n, n, o twice, n, k 1, o twice, p 2 together, k 2, o twice, n, o twice, n, k 1.

Tenth row.—K 3, p loop, k 2, p loop, k 2, p loop, k 2, o twice, p 2 together, k 3, p loop, k 3, p loop, k 3, p loop, k 1, o twice, p 2 together, k 3.

Eleventh row.—K 3, o twice, p 2 together, k 2, n, o twice, n, n, o twice, n, k 3, o twice, p 2 together, k 12.

Twelfth row.—K 3, n, k 7, o twice, p 2 together, k 5, p

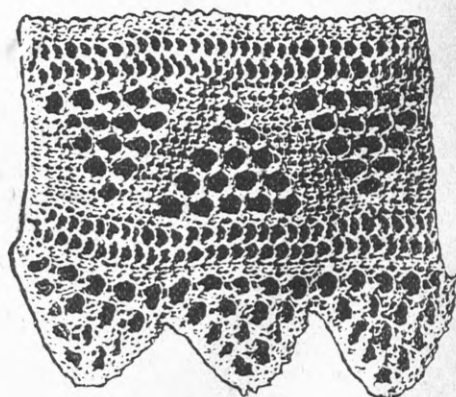


FIGURE No. 3.—LACE FOR PILLOW-CASE.

loop, k 3, p loop, k 3, o twice, p 2 together, k 3.

Thirteenth row.—K 3, o twice, p 2 together, n, o twice, n, o twice, n, k 5, o twice, p 2 together, k 2, o twice, n, o twice, n, o twice, n, k 1.

Fourteenth row.—K 3, p loop, k 2, p loop, k 2, p loop, k 2, p loop, k 2, o twice, p 2 together, k 7, p loop, k 3, p loop, k 1, o twice, p 2 together, k 3.

Fifteenth row.—K 3, o twice, p 2 together, k 2, n, o twice, n, k 7, o twice, p 2 together, k 15.

Sixteenth row.—K 3, n, k 3, n, k 5, o twice, p 2 together, k 9, p loop, k 3, o twice, p 2 together, k 3.

Seventeenth row.—K 3, o twice, p 2 together, n, o twice, n, k 9, o twice, p 2 together, k 2, o twice, n, o twice, n, o twice, n, o twice, n, o twice, n, k 1.

Eighteenth row.—K 3, p loop, k 2, p loop, k 2, p loop, k 2, p loop, k 2, p loop, k 2, o twice, p 2 together, k 11, p loop, k 1, o twice, p 2 together, k 3.

Nineteenth row.—K 3, o twice, p 2 together, k 13, o twice, p 2 together, k 18.

Twentieth row.—Bind off 13, after slipping the 1st stitch, k 4, o twice, p 2 together, n, o twice, n, k 9, o twice, p 2 together, k 3.

Twenty-first row.

—K 3, o twice, p 2 together, k 11, p loop, k 1, o twice, p 2 together, k 2, o twice, n, k 1.

Twenty-second row.—K 3, p loop,

k 2, o twice, p 2 together, k 2, n, o twice, n, k 7, o twice, p 2 together, k 3.

Twenty-third row.

—K 3, o twice, p 2 together, k 9, p loop, k 3, o twice, p 2 together, k 6.

Twenty-fourth row.—K 6, o twice,

p 2 together, n, o twice, n, n, o twice, n, k 5, o twice, p 2 together, k 3.

Twenty-fifth row.

—K 3, o twice, p 2 together, k 7, p loop, k 3, p loop, k 1, o twice, p 2 together, k 2, o twice, n, o twice, k 2.

Twenty-sixth row.—K 3, p loop, k 2, p loop, k 2, o twice, p 2 together, k 2, n, o twice, n, n, o twice, n, k 3, o twice, p 2 together, k 3.

Twenty-seventh row.—K 3, o twice, p 2 together, k 5, p loop, k 3, p loop, k 3, o twice, p 2 together, k 9.

Twenty-eighth row.—K 9, o twice, p 2 together, n, o twice, n, n, o twice, n, n, o twice, n, k 1, o twice, p 2 together, k 3.

Twenty-ninth row.—K 3, o twice, p 2 together, k 3, p loop, k 3, p loop, k 3, p loop, k 1, o twice, p 2 together, k 2, o twice, n, o twice, n, o twice, n, k 1.

Thirtieth row.—K 3, p loop, k 2, p loop, k 2, p loop, k 2, o twice, p 2 together, k 2, n, o twice, n, n, o twice, n, k 3, o twice, p 2 together, k 3.

Thirty-first row.—K 3, o twice, p 2 together, k 5, p loop, k 3, p loop, k 3, o twice, p 2 together, k 12.

Thirty-second row.—K 3, n, k 7, o twice, p 2 together, n, o twice, n, n, o twice, n, k 5, o twice, p 2 together, k 3.

Thirty-third row.—K 3, o twice, p 2 together, k 7, p loop, k 3, p loop, k 1, o twice, p 2 together, k 2, o twice, n, o twice, n, o twice, n, o twice, n, k 1.

Thirty-fourth row.—K 3, p loop, k 2, p loop, k 2, p loop, k 2, p loop, k 2, o twice, p 2 together, k 2, n, o twice, n, k 7, o twice, p 2 together, k 3.

Thirty-fifth row.—K 3, o twice, p 2 together, k 9, p loop, k 3, o twice, p 2 together, k 15.

Thirty-sixth row.—K 3, n, k 3, n, k 5, o twice, p 2 together, n, o twice, n, k 9, o twice, p 2 together, k 3.

Thirty-seventh row.—K 3, o twice, p 2 together, k 11, p loop, k 1, o twice, p 2 together, k 2, o twice, n, o twice, n, o twice, n, o twice, n, o twice, n, k 1.

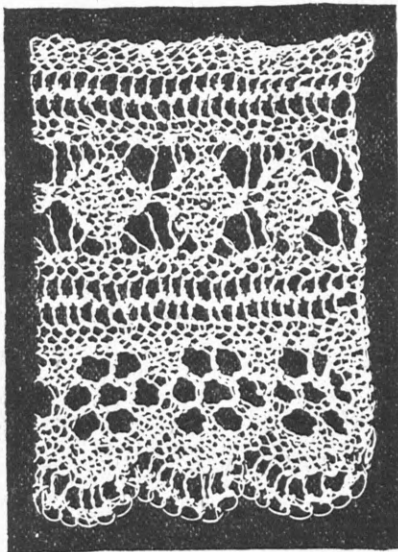


FIGURE NO. 4.—BLOCK LACE.

Thirty-eighth row.—K 3, p loop, k 2, p loop, k 2, p loop, k 2, p loop, k 2, p loop, k 2, o twice, p 2 together, k 13, o twice, p 2 together, k 3.

Thirty-ninth row.—K 3, o twice, p 2 together, k 13, o twice, p 2 together, k 18.

Fortieth row.—Bind off 13, after slipping the 1st st, k 4, o twice, p 2 together, k 13, o twice, p 2 together, k 3. Begin again at 1st row.

BLOCK LACE.

FIGURE NO. 4.—Cast on 29 stitches.

First row.—K 3, o twice, p 2 to., k 1, n, o twice, n, k 1, n, o twice, n, k 1, o twice, p 2 to., k 3, n, o twice, k 4, o twice, p 2 to.

Second row.—Th o twice, p 2 to., k 5, p 1, k 4, o twice, p 2 to., k 3, p 1, k 4, p 1, k 2, o twice, p 2 to., k 3.

Third row.—K 3, o twice, p 2 to., k 2, o, n, k 3, n, o, k 2, o twice, p 2 to., k 1, n, o twice, n, n, o twice, k 3, o twice, p 2 to. Drop the last loop.

Fourth row.—Th o twice, p 2 to., k 4, p 1, k 3, p 1, k 2, o twice, p 2 to., k 11, o twice, p 2 to., k 3.

Fifth row.—K 3, o twice, p 2 to., k 11, o twice, p 2 to., k 3, n, o twice, k 6, o twice, p 2 to. Drop the last loop.

Sixth row.—Th o twice, p 2 to., k 7, p 1, k 4, o twice, p 2 to., k 11, o twice, p 2 to., k 3.

Seventh row.—K 3, o twice, p 2 to., k 11, o twice, p 2 to., k 1, n, o twice, n, n, o twice, k 5, o twice, p 2 to. Drop the last loop.

Eighth row.—Th o twice, p 2 to., k 6, p 1, k 3, p 1, k 2, o twice, p 2 to., k 11, o twice, p 2 to., k 3.

Ninth row.—K 3, o twice, p 2 to., k 2, o, n, k 3, n, o, k 2, o twice, p 2 to., k 3, n, o twice, k 6, n, o twice, p 2 to. Drop the last loop.

Tenth row.—Th o twice, p 2 to., k 8, p 1, k 4, o twice, p 2 to., k 11, o twice, p 2 to., k 3.

Eleventh row.—K 3, o twice, p 2 to., k 1, n, o twice, n, k 1, n, o twice, n, k 1, o twice, p 2 to., k 11, n, o twice, p 2 to. Drop the last loop.

Twelfth row.—Th o twice, p 2 to., k 12, o twice, p 2 to., k 3, p 1, k 4, p 1, k 2, o twice, p 2 to., k 3.

Thirteenth row.—K 3, o twice, p 2 to., k 1, n, o three times, n, k 3 to., slip 1st narrowed stitch over the last, o three times, n, k 1, o twice, p 2 to., k 10, n, o twice, p 2 to. Drop the last loop.

Fourteenth row.—Th o twice, p 2 to., k 1, slip the 2 stitches over the last, k 10, o twice, p 2 to., k 3, p 1, k 3, p 1, k 3, o twice, p 2 to., k 3. Repeat from 1st row.

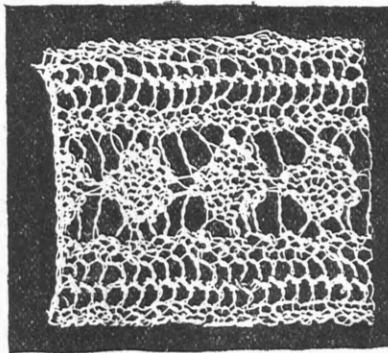


FIGURE NO. 5.—BLOCK INSERTION.

BLOCK INSERTION.

FIGURE NO. 5.—Cast on 19 stitches.

First row.—K 2, th o twice, p 2 to., k 1, n, o twice, n, k 1, n, o twice, n, k 1,

o twice, p 2 to., k 2.

Second row.—K 2, o twice, p 2 to., k 3, p 1, k 4, p 1, k 2, o twice, p 2 to., k 2.

Third row.—K 2, o twice, p 2 to., k 2, o, n, k 3, n, o, k 2, o twice, p 2 to., k 2.

Fourth, Fifth, Sixth, Seventh and Ninth rows.—K 2, o twice, p 2 to., k 11, o twice, p 2 to., k 2.

Eighth row.—K 2, o twice, p 2 to., k 2, o, n, k 3, n, o, k 2, o twice, p 2 to., k 2.

Tenth row.—K 2, o twice, p 2 to., k 1, n, o twice, n, k 1, n, o twice, n, k 1, o twice, p to., k 2.

Eleventh row.—K 2, o twice, p 2 to., k 3, p 1, k 4, p 1, k 2, o twice, p 2 to., k 2.

Twelfth row.—K 2, o twice, p 2 to., k 1, n, o 3 times, n, k 3 to., slip 1st stitch over 2nd, o 3 times, n, k 1, o twice, p 2 to., k 2.

Thirteenth row.—K 2, o twice, p 2 to., k 3, p 1, k 3, p 1, k 3, o twice, p 2 to., k 2. Repeat from 1st row.

HAIR-PIN OR MALTESE LACE.

The general method of making hair-pin work has previously appeared in the DELINEATOR and in our book on The Art of Crocheting. We here give a few fancy stitches used in making it.

BRAID STITCH.

FIGURE No. 1.—Take 2 threads as in double hair-pin work; then make 1 double crochet under the same 2 threads, turn, and continue in this manner until the strip is long enough, adding 1 double crochet after each stitch.

ALTERNATE STITCH.

FIGURE No. 2.—Take 1 thread; turn, take

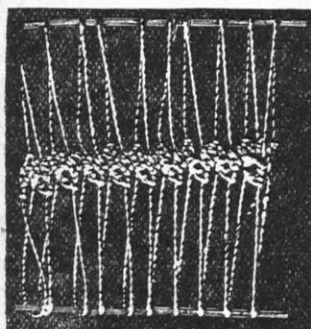


FIGURE No. 1.—BRAID STITCH.

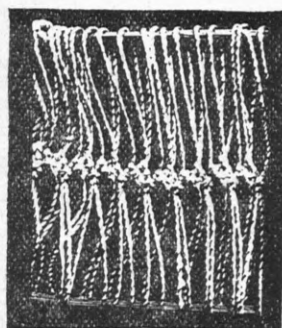


FIGURE No. 2.—ALTERNATE STITCH.

1 thread as in single work, turn, take 2 threads, turn, take 2 threads as in double work, turn, take 1 thread, and so on, alternating single and double work.

HAIR-PIN LACE SCOLLOP.

FIGURE No. 3.—After a graduated strip of hair-pin work has been made, it may be slipped on a reed or wire, the latter bent into the shape of the scollop desired, and the work joined down the middle as illustrated, by any of the plain or fancy stitches that have been represented in previous issues of the DELINEATOR, or that are known to the worker. These scollops are pretty when used for collars, capes, infants' sacks, mats, tidies, etc.

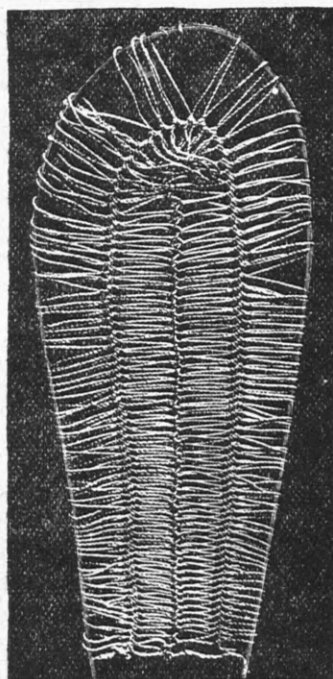


FIGURE No. 3.—HAIR-PIN LACE SCOLLOP.

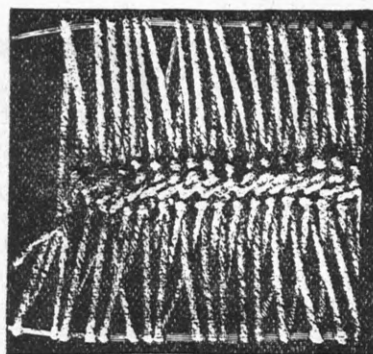


FIGURE No. 4.—SEED STITCH.

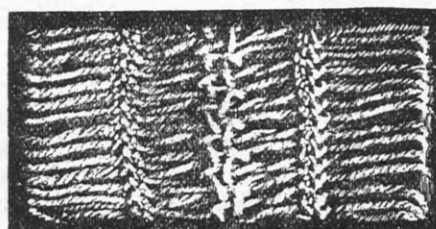


FIGURE No. 5.—BAR STITCH JOINING.

FIGURES NOS. 1 TO 7.—HAIR-PIN OR MALTESE LACE STITCHES.

SEED STITCH.

FIGURE No. 4.—Begin as in single hair-pin work; then slip needle back of the first thread, and catch the thread below, drawing it through and securing it with 1 single crochet; turn, allowing the threads to wind around the hair-pin, and again slip the needle back of the first thread; catch the thread below and draw it through, securing it with 1 single crochet. Continue in this manner. This stitch is better adapted to worsted than cotton or linen thread.

BAR STITCH JOINING.

FIGURE No. 5.—Bar stitch is a very

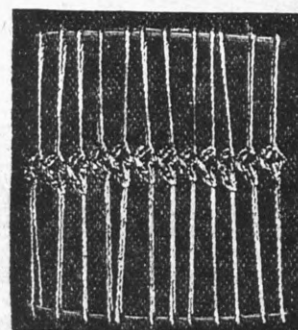


FIGURE No. 6.—PEARL STITCH.

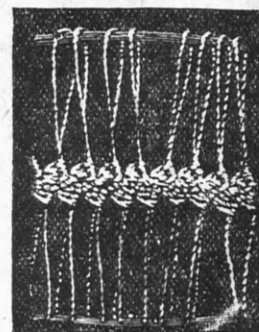


FIGURE No. 7.—ZIG-ZAG STITCH.

pretty stitch by which to join strips of hair-pin work. To join strips, proceed as follows: Draw 1 loop through 1 loop on the same side, then draw 1 loop through from the opposite side; next draw 1 loop through from the same side, and then draw 1 loop through from the opposite side, and again draw 1 loop through from the same side; continue in this manner the length of the strip.

PEARL STITCH.

FIGURE No. 6.—Begin as in double work; turn without allowing the thread to wind around the hair-pin, make 1 double crochet on the 2 threads, turn again without allowing the thread to wind around

the hair-pin, and make 1 double crochet on the 2 threads; turn, allowing the thread to wind around the hair-pin, catch with 1 single crochet on the 2 threads; turn, again allowing the thread to wind around the hair-pin, catch with 1 single crochet on the 2 threads; then proceed as at first. This is a pretty stitch for fine edgings and fancy work when linen thread or silk is used.

ZIG-ZAG STITCH.

FIGURE No. 7.—Take 1 thread as in single work; then make 1 double crochet under the same thread, turn, and continue in this manner, adding 1 double crochet after each stitch.

KNOT STITCH IN HAIR-PIN WORK.

FIGURE No. 8.—Begin as usual, but secure the thread near the prong of the hair-pin, where you start. Then draw out the loop on the crochet hook until it nearly reaches the opposite prong of the hair-pin, throw the thread over this prong, then from the extended loop put the crochet-hook under the thread from the back of it, take up the thread, and draw through the loop, then fasten across the thread by 1 single cro-

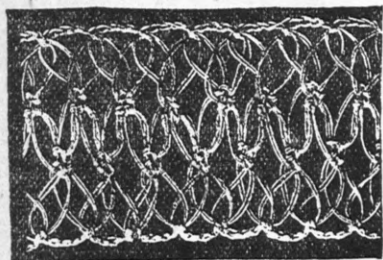


FIGURE No. 9.—INSERTION IN KNOT STITCH.

chet, bring the thread toward you, and over or around the same prong; pass the hook through 2 of the center threads (or 4 if the two spools are used) of the hair-pin, and draw the loose thread through; then secure by 1 single crochet; draw this into a long loop on the crochet hook until it nearly reaches the other prong of the hair-pin; turn the hair-pin and repeat.

INSERTION IN KNOT STITCH.

FIGURE No. 9.—Two spools of linen thread No. 80, a hair-pin (1 inch), and a steel crochet hook No. 1, are used in the work illustrated.

Work with a double thread (using 2 spools). Make the desired quantity by directions given for that stitch. Before removing from the hair-pin, slip a thread through each edge to prevent twisting; this can be easily done by following the hair-pin with a bodkin which has been threaded for the purpose; the thread will hold each loop in place as it is removed from the hair-pin, and must be drawn out after the work has been completed. Now crochet with a single thread a chain on each edge as follows: Take 1 loop of double thread from one knot of hair-pin work, and 1 loop from the next knot; secure these by 1 single crochet, make 4 chain, then take 1 loop from one knot, and 1 loop from the next as before and secure by 1 slip stitch. Continue thus the entire length of each edge.

HAIR-PIN LACE.

FIGURE No. 10.—Use a one-inch steel hair-pin and work thus: After turning the thread around the hair-pin, make 1 s. c. over 1 thread as in single work, then make 2 half-doubles over the same thread; turn the thread around the hair-pin, and continue in the same way until the strip is the desired length.

For the Heading.—Make s. c. in each loop with 1 ch. between.

Next two rows.—Make d. c. with 1 ch. between in every other stitch.

For the Lower Edge.—Make the first row like the first row in heading; then make * 7 ch., skip 4 stitches, 1 s. c. in the next one, and repeat across the strip from *; in the next 2 rows make * 7 ch., 1 s. c. in the middle of 7-ch. underneath, and repeat from *. Finish the last row by working 7 s. c. over each space.

The lower edge may be made wider by adding more rows.

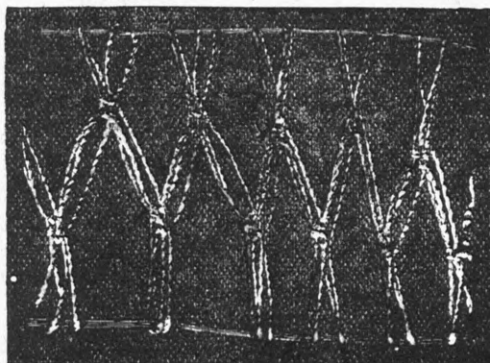


FIGURE No. 8.—KNOT STITCH IN HAIR-PIN WORK.

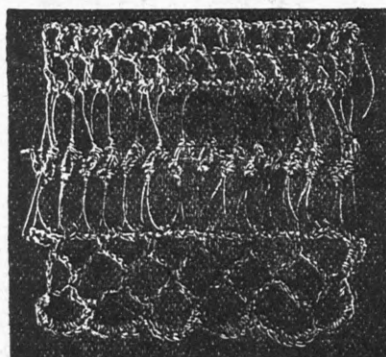


FIGURE No. 10.—HAIR-PIN LACE.

EDGE IN KNOT STITCH.

FIGURE No. 11.—Same as insertion, except on the lower edge,

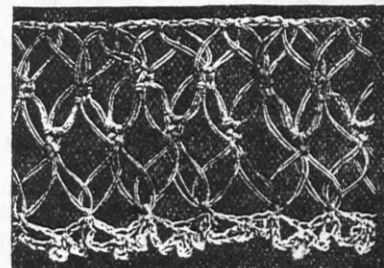


FIGURE No. 11.—EDGE IN KNOT STITCH.

where 5 chain is made instead of 4. For the second row put 1 single crochet into the slip stitch of the first row, make 6 chain, catch in the 3rd stitch of chain above; make 6 chain, catch in the same stitch of chain, make 6 chain, catch in the slip stitch which joins loops of hair-pin work and chain. Repeat for all the work.

NARROW HAIR-PIN LACE.

FIGURE No. 12.—Use an ordinary hair-pin in making this lace, and work thus: After passing the thread over the hair-pin, make 1 single crochet over one thread, then a half-double crochet over the same thread; then pass the thread around the hair-pin and continue in the same way until the strip is as long as desired; then fasten the thread in the first loop and make s. c. with 1 ch. between in every loop.

Next row.—Make d. c. with 1 ch. between in every other stitch. This completes the lace.

HAIR-PIN EDGING.

FIGURE No. 13.—Use the ordinary stitch in making this edging, but work nearer one side of the hair-pin than the other. Then, along the smaller loops work a row of slip stitches, taking up a loop with each stitch, as seen in the engraving.

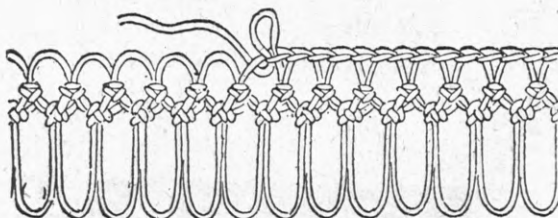


FIGURE No. 13.—HAIR-PIN EDGING.

FIGURES NOS. 8 TO 13.—HAIR-PIN OR MALTESE LACE.

SOME HINTS ABOUT SERVING FRUIT.—No. 8.

BANANAS.

The banana may truly be called the housekeeper's refuge, because it is so easy to obtain and so inexpensive, may be so

yellow bananas arranged to look like golden stars, as at figure No. 1, a small cluster of yellow or crimson flowers being placed at the center of each star. A large sun of yellow bananas, with yellow, crimson or blue flowers at the center (see figure No. 2), will look well in the middle.

The year or day of an entertainment, the name of the month, or the initials of the host or an honored guest may easily be formed by arranging small bananas on a bed of green leaves or moss placed at the center of the table and framed with flowers or smilax.

A pretty way of presenting bananas is to lay one or two on a fern leaf before each place; and a star of fern leaves with bananas laid upon them will prove a neat design for a small table.

A very unique piece may be produced with the help of a few bananas fastened to their stalk. Take the lower part of a bunch of bananas, seeing that there are about two rows of the fruit all round; cut off the end of the stalk so it will set into a goblet or small dish,

trim down the stalk above the bananas, and use the bowl-like hollow formed by the inverted fruit as a receptacle for grapes, oranges, etc. (figure No. 3). Dispose a circle of greenery or flowers about the base of the arrangement, and if the bananas are disposed to lean outward, tie a ribbon about them.

A zigzag or a Greek pattern formed with bananas and smilax (see figures Nos. 4 and 5) will be very pretty for bordering.

For a recent luncheon bananas were carefully peeled, each rind being cut lengthwise on the flat or under side with a sharp knife, and removed so it would suffer as little injury as possible; and then the fruit was nicely sliced, the slices were dipped

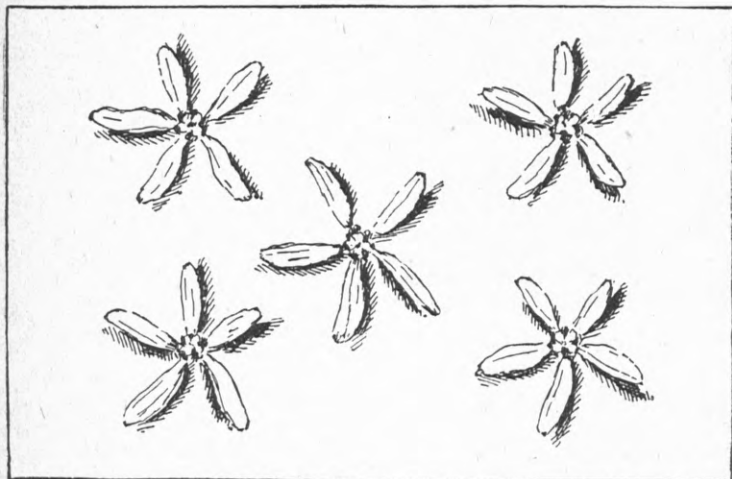


FIGURE No. 1.

quickly prepared, and is, withal, so well suited to the needs of hostesses of every degree.

For breakfast, it may be sliced and served with sugar and cream, or it may be first laid on ice and then brought to table and eaten *au naturel*, or it may be neatly cut up, placed on a small glass plate set beside each guest, and eaten with pepper and salt. It is a pretty method to halve the fruit lengthwise instead of crosswise, and arrange the pieces on long individual dishes or upon a platter that has first been covered with green leaves strewn with lumps of ice.

A dainty and wholesome breakfast dish may be easily arranged by slicing bananas crosswise or lengthwise and frying the slices in slightly sweetened batter or in fresh butter, or by sprinkling the slices with sugar and baking them like sweet potatoes.

To make an artistic center-piece for a small breakfast party, especially if it is on a Summer morning, edge a large tray with the leaves and blossoms of the geranium or some other brilliant flower, or else with a graceful, trailing vine, place a broad, flat cake of ice in the center of the dish, and lay ripe bananas, still in their yellow coats, upon this cool bed.

A basket or pyramid of bananas decorated with scarlet salvia will make a brilliant and attractive ornament, and quite as good an effect may be obtained by strewing upon the table-cloth clusters of



FIGURE No. 3.



FIGURE No. 4.



FIGURE No. 6.



FIGURE No. 7.

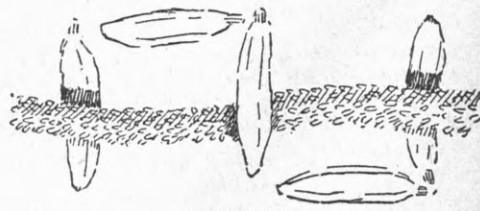


FIGURE No. 5.



FIGURE No. 8.

Bananas sliced and laid in iced and sweetened wine make a delicious dessert on a warm day, being pretty served in cups;

and a rich lemonade dashed with wine and poured over sliced bananas is no less tempting. The latter dish may be improved by the addition of finely chopped oranges and grated cocoanut, and it is all the prettier when offered in cups formed of orange rinds after the manner described in a previous paper of this series. Various other fruits, such as strawberries, peaches, pears or raspberries, may be combined with bananas in the same way.

Another ingenious method of decorating is to cut the peeling lengthwise in parts of equal width, partly peel from each end toward the middle, tuck in the ends of the peeling to form loops, and tie a band of ribbon or smilax about the center (figure No. 6).

Still another pretty effect may be obtained by cutting a banana in half, slitting the peeling of each half lengthwise at regular intervals from the closed end half-way down, and pulling down the sections of peel until they curl over like the petals of a lily and expose the fruit effectively (figure No. 7). Thus treated, bananas may be used in a variety of ways. They may stud a band of smilax or other foliage festooned about the table or a central mirror, as at figure No. 8; or they may be arranged among other fruits in a pyramid or basket. A mound of leafage set with these halved bananas will prove very ornamental.

The guests at a reception or lawn party will appreciate a large bowl of rich, cold lemonade flavored with port or sherry and sliced bananas. The bowl may be set on a prettily decorated stand in some shady nook of the grounds or in a porch or hall, and the beverage may be served in dainty glass cups. The stand may be presided over by some pretty girl friend of the hostess, or the guests may be left to help themselves whenever they desire to do so.

For a luncheon, dinner or tea, banana cream is a favorite dessert; it is made as follows: To a quart and a half of rich cream allow half a dozen large, ripe bananas; peel the fruit, slice or mash it, and add half a pound of granulated sugar. Dissolve an ounce of gelatine in a pint of rich milk, and add the

same quantity of milk that has been allowed to come to a boil. Beat the yolks of three eggs, stir into them half a pound of granulated sugar, and add the sweetened yolks to the gelatine and bananas. Then pour the cream into the mixture, stir well, pour into the freezer, and freeze smoothly. Banana cream may be moulded in the form of the whole fruit; and when vanilla cream is offered, it may be served in the form of a cone, with slices of banana pressed here and there into its surface; or the fruit may be run through a sieve, and the base of the cone encircled with a fringe-like band of the shredded banana.

Banana custard is also delicious, and may be made like ordinary custard, with the addition of a cupful of finely chopped bananas; or, after the plain custard is poured into the cups, thinly sliced bananas may be dropped over the top.

For frozen banana pudding, proceed thus: Take scraps of stale cake, pour rich cream over them, and reduce them to a paste. Beat the yolks of four eggs with a cupful of granulated sugar, pour them into a quart of unskimmed milk, let the latter thicken over a brisk fire, and then add the mashed cake, and a cupful of finely chopped bananas. Freeze, and serve in banana rinds or in glass cups. If the preparation is to be packed in rinds, fill them just before serving, or pack them and place on ice until needed.

In preparing bananas, always bear in mind that the knives and spoons used in slicing, beating, etc., must be silver, as an iron or steel implement would turn the fruit black.

At a Twelfth Night entertainment a young banana tree in a large tub was wheeled into the center of the room after the dance, and from it a small bunch of bananas were distributed among the guests. Each banana, when opened, yielded a scarf or lace pin, glove-buttoner, hat-marker or some other pretty trifle, rolled in raw cotton, which had been skilfully arranged to exactly fill a banana skin that had been deprived of its original contents; and to the banana was tied a folded paper bearing a sentiment or humorous couplet.

H. C. Wood.



ELEVENTH PAPER.—HYGIENE OF THE EYES AND EARS.

THE EYES.—Several modern physicians who have gained deserved prominence in the ranks of their profession go so far as to declare that all ailments of the body, except those due to accidents, have their origin in, or make their entrance into the body through, the eyes. Of course, to demand full faith in this statement is asking rather too much of human credulity, great though that faculty usually is; and yet thoughtful, reasoning persons cannot doubt that the theory contains at least a half-truth. Whether or not all or even many of the diseases we suffer from gain admittance to our systems by way of the optic nerves, certain it is that to constitutional imperfections of general health may be traced many of the discomforts and shortcomings of our vision; and in the average case the optical defects may be remedied by amending and strengthening the patient's constitution.

We all know that many ailments of the brain are caused by imperfect, overworked or overstrained eyes. Torturing nervous headaches may not infrequently be cured or, at least, much ameliorated, even when chronic, by a judicious use of scientifically prescribed eye-glasses or spectacles. There is much suggestiveness in the expression "a blinding headache," the truthfulness of which many of us have discovered through miserable experiences. True, headache is often due to gastric defectiveness, but oculists say that if our eyes were true and strong enough for our needs, they would not allow our heads to sympathize by throbbings of agony with other localized bodily failures that ought to be as definitely circumscribed as the pain of a hurt finger. By true eyes are meant such as are perfectly focussed, so that their vision is even. Unhappily, defective eyes

are too often congenital, and it is truly unfortunate when unobservant parents and teachers do not perceive the oblique posture of the head and body that children often assume when reading,

which attitude results from an involuntary effort to secure a perfect convergence of sight. Sometimes the difference in length of vision between a child's eyes is too slight to be noticed by his care-takers, but the least inequality or disparity is sufficient to weary and worry the nerves and cause much suffering.

If it were known exactly why infants are irritable and ailing, they might be helped, but too often the average physician resorts to drugs instead of to such glasses as would adjust the little patient's visual focus and thus remove a serious and perpetual strain upon the nerves of the eyes that ultimately causes more or less physical disturbance. Every child's eyes should be tested as soon as it is old enough to commence learning its letters from a book instead of from blocks. Many a reader will exclaim, "We had no such examinations of our eyes, nor did our forefathers; yet we are not blind, nor were they." Very true; but the exactions made upon the eyes of students are much heavier to-day than they were fifty years ago, and all the conditions of living and studying have changed greatly.

Indeed, the increase of visual imperfection in America, and especially in cities, is almost appalling, while in Germany and in some other parts of Europe natural sight is even less satisfactory than it is here, so that glasses are worn habitually by a large proportion of industrial, literary and artistic workers. Not long since, at a medical congress held in London, a specialist in ailments of the eyes prophesied, and not without experience to justify his prediction, that it would not be many years before people in general would come to regard glasses as part of their regular equipment, no more to be omitted in public than any important part of proper and customary attire. This is an

unpleasant forecast, or it would be if we did not have our eyes under our own care—in our own hands, as it were. A law has been proposed providing that all masters in schools shall see that the eyes of their students are tested at least twice a year by an officially appointed oculist; and it is surely to be hoped that this wise measure will be enacted.

Lights that vary sharply in intensity or color, cross lights, and lights of excessive brilliancy are all injurious to the eyes, and so is the habit of reading while in motion in carriage or train. "Oh, it never hurts me," is usually the response when a kindly protest is addressed to one who habitually subjects to such evil influences the most delicate and sensitive members of the human system; and this heedlessness generally brings a retribution when there is no longer the power to resist weakening attacks. Lack of care produces as much illness as any of the unavoidable causes, and this is especially true regarding the health of the eyes; but there are many ears which are deaf to both advice and protest.

Exactng service should never be demanded of the eyes when there is not ample illumination; no book has yet been written that is worth reading in an insufficient light. Improperly shaped or adjusted clothing is responsible for many eye troubles. A very eminent oculist refuses to treat the aching eyes of women who wear high-heeled shoes, holding that there is a subtle and unmistakable sympathy between the feet and the head, and that high heels throw the body into an unnatural attitude which produces a severe strain upon certain susceptible muscles and nerves connecting the extremities. Shoes, neck-bands and hats that are too tight or that fit even a little too snugly are undoubtedly injurious to the eyes.

Many persons, owing to ill health, accident or heredity, early require glasses to assist their ageing eyes, while others are able to postpone the need for such assistance until they are forty or fifty years old. It may happen that a person who is short-sighted as a child will afterward be able to read without lenses as long as he lives; but this blessing falls to but few, and it is a question if such a one does not lose as much from his youthful imperfection as he gains in maturity from the convenience of not requiring glasses. The little men and women of to-day do not object to spectacles as did those of former generations, and it is really a cause for congratulation that prejudice in this matter has practically disappeared. The eye-glasses familiarly known as "nose-pinchers" should be rigorously kept from small folks, and they should also be avoided by older persons, unless they are so perfectly fitted to the bridge of the nose that they cannot slip from their proper relation to the pupils of the eye.

It is an affectation that argues a want of personal dignity and proper self-respect to postpone the use of glasses for fear they will announce or even hint at the passing of youth. Keen observers can readily tell by the appearance of the eyes whether or not the years have worn away the keenness of one's youthful vision, and an increase in the distance at which a book is held from the face in reading also tells plainly of the change which time is making in the focus of the eyes; so it is as useless as well as an injurious vanity to refuse for the weakening sight an aid that would detain rather than banish the appearance of youth. Spectacles are rarely if ever worn too early. When it becomes necessary to hold a printed page even a little farther away from the eyes than formerly, glasses should be procured at once, and not at an ordinary shop counter, but from a skilled oculist or from some other person who can test the eyes properly and provide lenses with a suitable focus; and at least once a year thenceforward the test should be re-applied. Sometimes a change of visual vigor is indicated by fatigue while one is reading or doing fine work, rather than by an involuntary pushing of the object in hand farther from the eyes; and this also should be taken as a sign that artificial aid must be provided.

If an eye-water seems needful to soothe or rest the eyes, it is well to remember that few washes of this kind are safe for common use. An excellent one may be made by mixing two per cent. of boracic acid in ninety per cent. of camphor water (*not camphor spirits*); and if agreeable to the eyes, five drops of alcohol may be added to every ounce of this fluid, which is both comforting and healing to weary or sore eyes. Use a rubber-tipped glass dropper to place one drop of the wash in each eye half a dozen times a day if required.

Infants' eyes should never be exposed to glaring light. Imperfections of vision in grown persons should not surprise any of us who see scores of babies being daily trundled in their little wagons with their faces turned skyward, and with no shelter between their eyes and a dazzling sun shining at the zenith.

Certain drugs, and all excesses in the use of stimulants are

likely to be injurious to the sight. Quinine is said to be among the most hurtful of drugs to the eyes when it is taken in too large quantities, or consecutively for too long a time.

Eye-glasses or spectacles should be removed as soon as they are no longer really necessary, as the eyes will be greatly relieved and rested by the change of focus, and the sight will be preserved so much the longer by this beneficial treatment. Gazing calmly at nothing in a pleasant gloom is almost as beneficial as sleep to tired eyes. Dark glasses are helpful to eyes that are sensitive to shifting lights, and blue is, as a rule, to be preferred to other tints, since this color lessens red and yellow rays of light, which are irritants when too abundant.

Glasses that are amply large are most beneficial and least disfiguring (if glasses really are disfiguring), and small ones are now fortunately unfashionable. When eye-glasses or spectacles begin to slip downward they should be at once altered and adjusted so they will retain their proper position.

The best optical authorities do not approve of glasses that are cut in half, the upper parts for seeing distant objects and the lower ones for reading. The convenience of such a contrivance does not compensate for the general injury which it does; and, besides, the divided lenses are invariably unbecoming.

Insufficient thought is, as a rule, bestowed upon the water used in washing the eyes. It cannot be too pure or too soft; and if the eyes are red, it should always be as hot as can be endured with comfort. Ice is sometimes applied to the eyes, but this should only be done when ordered by proper medical authority.

When a long and fatiguing use of the eyes is necessary, it is a wise plan to close them for five minutes every hour, and in addition shield their closed lids from the light with the hand or some other opaque object. This will greatly relieve them from strain and render them adequate for continued good work.

THE EARS.—The hearing is often impaired by the entrance of unclean or very cold water into the ears. Among other common causes of deafness, an eminent aurist mentions the very general practice of bathing in the sea without some protection for the ears; and he instructs his patients never to venture into the surf without first adjusting cotton in the openings to shield the ear-drums. He traces one case of deafness in every thirteen to shocks to the ears produced by cold water, and he asserts that patients who have been thus affected respond less readily and perfectly to medical treatment than those who owe their dullness of hearing or their distress to other ordinary causes.

Water and other liquids should be rigidly excluded from the ears of babies, whose tympanums are extremely sensitive. Tiny wisps of cotton should be inserted gently in an infant's ears before every bath.

Ear-wax should not be removed from either young or mature persons by means of a stiff or hard instrument, or, indeed, at all. The movements of the jaws expel in a natural way as much of the wax as should be discharged, and this may be gently wiped away from the outer parts of the delicate organs. A hard object would only roll and pack the wax.

If the ears are painful or the hearing is dulled, a surgeon or an aurist should be consulted at once, provided a drop or two of warmed sweet oil placed in each ear does not restore normal conditions in a day or two. Sometimes ear-wax becomes stiff through a cold blast or a shock, and only requires softening to bring relief.

A blow upon the ear is dangerous to the hearing, especially in the case of a child; and the ignorance that allows a mature person to inflict such punishment upon little folks ought to be regarded as criminal.

In a very cold wind the ears should be protected. Most persons suppose that ear mittens are useful solely to preserve the outer ears from discomfort or severe frostings, but those protectors do a much greater service for the inner cavities, where sounds are created—or lost.

Perhaps the gravest and most urgent argument in favor of preserving the ears from chilly blasts, shocks by cold water, injury through neglected catarrhs and various other inward and outward dangers, is found in the fact that medical men have thus far been less successful in the treatment of aural complaints than in any other department or specialty of the profession; in fact, there have been comparatively few cases where hearing has been restored or even perceptibly improved after it has been seriously impaired. This condition is not referred to as a hint that most sufferers from maladies of the ear are hopeless, for this would be manifestly unjust; but everybody is besought to take the best possible care of their hearing while they have it, since it is easy to lose, and very difficult to recover when once it is gone.

A. B. LONGSTREET.

THE "GOOD-NIGHT" DRILL.

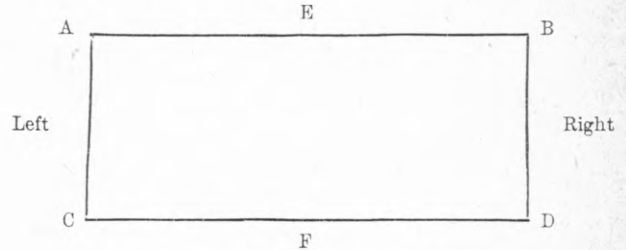


TO happy children pretty airs and graces are as natural and spontaneous as breathing or laughing, and for this reason drills and kindred performances in which little folks are the actors are easy to arrange, and are sure to be artistic if reasonable attention is given to practice and detail. No sculptured conception of the Graces can exceed in charm a group of daintily attired little maidens engaged in some simple but pleasing movement for the entertainment of an admiring audience.

Sweetly unconscious of themselves and of the spectators, they enter with enthusiasm into every figure, their bright faces showing the real pleasure they feel, and so enlivening the pretty pictures that the most ordinary accessories will be sufficient to complete them satisfactorily.

The "Good-Night" Drill will be found admirably adapted to the ability of small children, and will provide a most delightful and appropriate closing feature for an evening entertainment. Eight little girls are required for it, and they should be uniformly clad in white night-gowns and caps, stockings of some pretty shade and black or tinted slippers. The gowns may be of French percale, which is a very soft cotton fabric, and the caps of mull. A very graceful night-gown pattern is No. 6352, price

The music for the march should be an animated movement in $\frac{4}{4}$ time, and it would be a good idea to select some familiar air that the children could easily keep time with. The accompanying diagram will enable the instructor to readily understand the directions for the march that are given below.



1.—THE MARCH.—The stage entrances are indicated by A and B on the diagram. The maidens march upon the stage, four from each entrance, and proceed across at the back, the two files passing each other at E. The files then make a complete circuit of the stage and meet again at E. The tallest girls should enter first and the shortest last.

2.—At E the files unite to form couples and pass down the middle of the stage to F, where they separate, the girls on the



FIGURE NO. 1.

10d. or 20 cepts, which is in the pretty Mother-Hubbard style, with a little rolling collar and shirt sleeves; and the gowns may be trimmed with frills of narrow lace. A dainty and very generally becoming cap for this purpose was cut from mull by pattern No. 2989, price 5d. or 10 cents. It fits closely like the Puritan head-dress and has broad ties that are bowed under the chin, and the little wearer's curls escape from beneath it all round.

Each maiden must hold in her left arm a doll dressed just like herself, and in her right hand she must carry a candlestick containing a lighted candle, which will be suggestive of bed-time and of the poet's words:—

"How far that little candle throws its beam!
So shines a good deed in a naughty world."

The girls should be chosen with regard to their height, so that when they are in their proper places in line upon the stage, they will graduate smaller from the center toward the ends.

left turning to the left side of the stage, and those on the right turning to the right side; and the resulting files pass around the stage until they meet at E.

3.—At E the files again unite to form couples, and pass to F, where the first couple turns to the right, the second to the left, the third to the right, and the fourth to the left. The two columns thus formed pass around the stage and meet at E.

4.—At E the two columns unite to form one column, the couples falling in from both sides in alternation and marching toward F, where the girls separate into two single files. These files turn respectively to the right and left and pass to A and B, where they turn and march diagonally toward the front. When the first girl in each file reaches the front, all halt facing the audience, each of the last three standing a little to one side of the girl in front of her, as illustrated at figure No. 1. The little company is then ready for the drill.

THE DRILL.—After the girls have taken the places indicated at figure No. 1, the march music is continued, and all keep time with their feet during two measures; then the four girls at each

side turn and march to the right or left, as the case may be, according to the dotted lines in diagram A. On reaching the

As the last words of the second line are sung, the two maidens at the center yawn sleepily, incline their heads to the audience



FIGURE NO. 2.

positions indicated by the small circles in the diagram, the girls halt in a single rank across the stage, with their smiling faces

and pass back of the others and off the stage, one at A and the other at B; and the remaining six close up their rank to fill the space thus left.

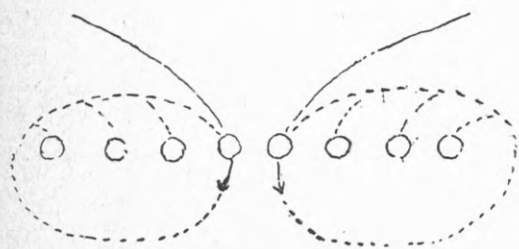


DIAGRAM A.

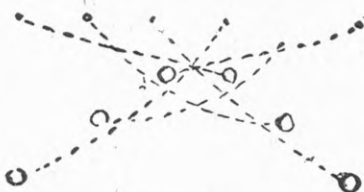


DIAGRAM C.

bending toward the audience, as illustrated at figure No. 2.

The march music is now discontinued at the end of a bar, and after a short prelude the air of "Pussy Cat, Pussy Cat," given in Elliott's *Mother Goose Melodies*,

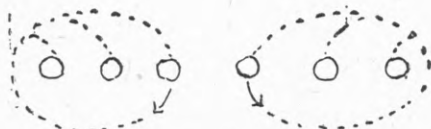


DIAGRAM B.

be a V-shaped rank with the point of the V toward the back. When the rank is formed, the graceful little performers courtesy to one another in a quaint, old-fashioned way, as represented at figure No. 3, a pause being made in the music for the courtesy; and then the march music is stopped at the end of a bar, the melody is played after a prelude, and the girls sing these lines:

Six little darlings bowing low,
Two smile sweetly and away they go.

The girl at each end passes off at the end of the second



FIGURE NO. 3.

is played, and to it the girls slowly sing the following lines:

Eight little cherubs with candles bright,
Two become sleepy and say "Good-night."

line, as described above, and the remaining four close the rank and form straight across the stage.

After the melody is finished, the march is resumed, and the two pairs of girls' march round several times, and finally form a

single rank across the stage, facing the audience, and nod their heads drowsily (see figure No. 4). Then, after the usual prelude,

The tired little maiden gives evidence of her weariness by allowing dolly to slip from her arm during the progress of the song (see



FIGURE NO. 4.

they sing the two following lines to the music of the melody:

Four little nodding ones hugging baby tight,
Two caper off with their candles alight.

To accord with the words, the two girls at the ends run lightly

figure No. 6); and she blows out her candle just as the song is ended, and "toddles" off the stage, the melody being continued until the curtain falls.

All the figures in this drill are simple, yet the moves are significant of the meaning they are intended to convey. Children are by nature close imitators and require little teaching or practice to become perfect in a drill of this character; and, besides, the little ones lend themselves so eagerly to such performances that they cannot but excel in them. The "Good-



FIGURE NO. 5.

off back of their companions, who are the smallest two of the eight.

The two little creatures then march about several times, the music being again taken up; and then they face about and greet each other by bowing, as illustrated at figure No. 5. The march music is now broken off at the end of a bar, and the melody resumed for these lines to be sung:

Two dainty tots with sleepy eyes,
One leaves her mate, who deeply sighs.

The two little girls sing this couplet very sleepily, and at the end one leaves the stage, while the other looks after her and sighs.

The stage is now left to the last wee tottler, whose stanza, which is sung in a very sleepy voice, is as follows:

One tiny maid with curly head,
Blows out her candle and toddles off to bed.

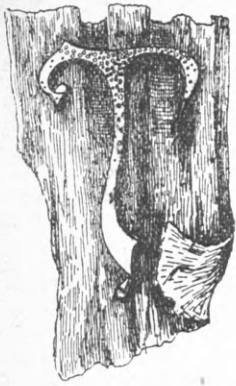


FIGURE NO. 6.

necessary training and rehearsals would give the children who participate pleasant occupation for many hours previous to the evening of the exhibition, and more than repay their instructors for the slight expenditure of time and trouble necessary to a successful production of the drill.

SOME USES OF CRÊPE AND TISSUE PAPERS.—FIFTEENTH PAPER.

HATS AND HEAD-DRESSES FOR FANCY DRESS AND GERMAN FAVORS.



THE popularity of fancy-dress parties suggests a use for crêpe paper to which its texture and pliability admirably adapt it. This material, with its dainty tints and peculiar surface, will prove perfectly satisfactory for fancy dress, not only because of its beauty, but also because it can be so easily developed according to fanciful styles. A fancy costume may be readily fashion-

ed by the aid of a properly designed pattern, provided the directions given in previous papers for puffs, ruffles, cords, tassels, flowers, etc., are strictly followed. In cutting, lay the pattern on the table and the crêpe paper over it; and if piecing is necessary, lap one edge over the other and paste neatly; or, if it will be more satisfactory, sew the widths of paper together. Sometimes a softer and more graceful effect can be obtained by carefully stretching the paper, this treatment lessening the "body" or thickness of the material and rendering it much more easy to fashion.

Where there is no limit to the style of characters to be represented, the great variety of patterns now obtainable will render the selection and making of the costume proper a very simple matter; but it will often require considerable thought to decide upon a suitable head-covering, and to obviate this difficulty we present below a number of picturesque hats, caps, turbans and hoods, with specific directions for making.

Figure No. 241 represents a nurse's cap that was shaped by pattern No. 732, which costs 10d. or 20 cents. The cap may be made wholly of crêpe paper, which should be cut with the crinkles running from front to back; or French tissue paper may be used for the top of the cap and white crêpe paper for the ruching, which may be pinked at the edge to present the effect of embroidery or lace. Be careful to have the double frill at the front of the cap, as this arrangement gives character to the style.

Very similar in construction to the nurse's cap is the bathing cap pictured at figure No. 242. This was shaped by pattern No. 9284, price 5d. or 10 cents, the material used being crêpe paper, which was slightly stretched before the pattern was laid upon it, and which was cut with the crinkles running the same way as the threads of a textile fabric would. The directions accompanying the pattern were

followed very carefully in cutting and adjusting. Crêpe paper must not be pieced in making such a cap; and if French tissue paper is used and piecing is absolutely necessary, the pieces must be joined as near the edge of the cap as possible. White paper will usually be selected for the cap, and it may be rendered very attractive by the addition of a bow of crêpe paper

in the brilliant new shade known as geranium, which will prove becoming to all those average complexions that are neither light nor dark. Of course, if preferred, the cap may be made up to match the costume, which should be in some light shade. When a number of caps are to be made for

German favors or for use at a children's party it will be cheaper to choose French tissue for them.

For the same purposes the cap shown at figure No. 243, the pattern of which is No. 3628, price 1s. 8d. or 40 cents, is commended on account of its simple construction. It is in one piece and is formed by a single seam or joining into a cap, which is folded

down into a turban shape, the top being brought down and fastened under a bow; and a fancy pin is run through this turned-over end to give a decorative finishing touch. It will sometimes be quite a convenience to know how to make ornamental pins, and will also effect a considerable saving when a great number of them are required. Very attractive little pins for use on paper caps may be made with ordinary Japanese toothpicks, glass beads and a little glue and gold paint. Dip the blunt end of a toothpick in glue, fasten a bead on this end to serve as a head and gild the remainder of the toothpick.

As old fashions are now being revived, it is quite in keeping with the spirit of the day to suggest a man's night-cap like that

shown at figure No. 244, which illustrates pattern No. 729, price 5d. or 10 cents. The pattern was designed for elastic

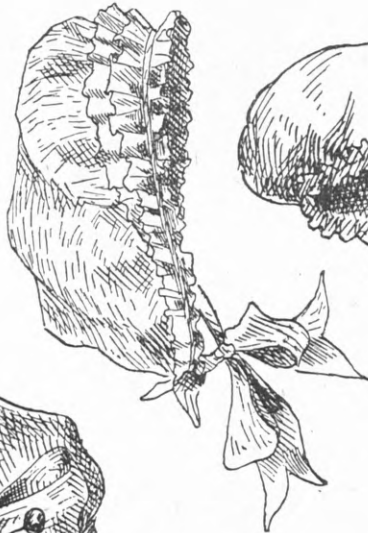


FIGURE No. 241.

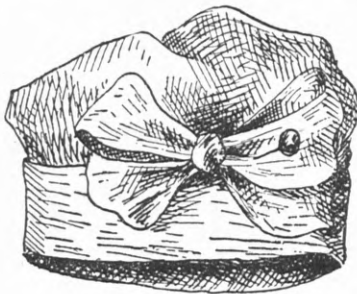


FIGURE No. 243.



FIGURE No. 245.

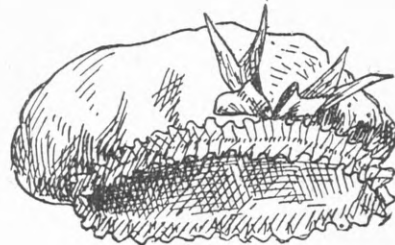


FIGURE No. 242.

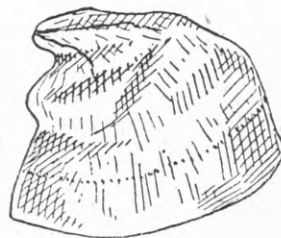


FIGURE No. 244.



FIGURE No. 246.

materials, like stockinet; therefore, it will be necessary to measure about the head before cutting when French tissue paper is employed. If crêpe paper is to be made up, cut it with the crinkles running up and down. Whenever French tissue is used every seam must be secured by some adhesive substance, boiled flour paste being quite as good as mucilage or glue for the purpose. To make the night-cap, lap the edges at least a quarter of an inch, letting the points meet to form a peak. The edges must be pasted securely, but it is important to use no more paste than is actually necessary and to let one seam dry thoroughly before attempting the next.

Pattern No. 9761, which costs 5d. or 10 cents, is illustrated at figure No. 245. It is a ladies' night-

tain, tie and revers; and although the bonnet is quite elaborate, it is admirably adapted to fancy-dress wear, the stiff, flaring revers giving quite a *chic* air to the severe little Puritan in her

sober gown and cape and her clattering, high-heeled shoes. In making the front of the bonnet use two pieces of crêpe paper, one running lengthwise and one running crosswise, to serve as a lining. Join the pieces at their back edges at the same time that the back of the bonnet is attached, making the seam by machine or back-stitching it by hand. For the revers, cut sections of proper shape from moderately stiff white paper and cover them on the under side with French tissue paper, and on the outer side with the same paper that is used for the rest of the bonnet. Join

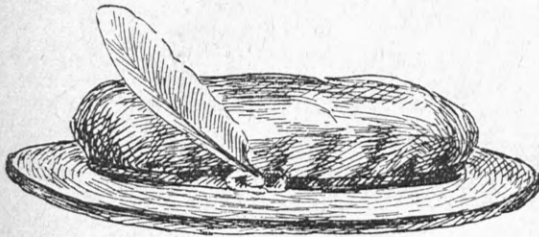


FIGURE NO. 250.



FIGURE NO. 247.

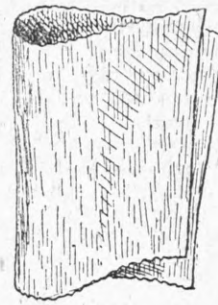


FIGURE NO. 248.



FIGURE NO. 249.

cap and is composed of three pieces, front, crown and tie. The front is trimmed with lace in the illustration, and this edging should be applied securely before the cap is made up. If crêpe paper is used, cut the front with the crinkles running lengthwise of the pattern or it will stretch badly when the cap is tied. Gather the crown about the same as though it were made of muslin. Cut the strings either with or across the crinkles, as preferred; but if they are cut crosswise, the paper must be stretched to twice its normal length before cutting, or the strings will not tie easily or gracefully. The end of each string is trimmed with edging like that on the front of the cap. If preferred, plain, inch-wide ruffles of crêpe paper may take the place of the lace, being formed by stretching one edge of the paper, as directed in previous lessons.

the front edges of the revers to the front edge of the lined front, and cover the joining with a narrow frill of paper or paper lace. The curtain will be very effective if lined with French tissue paper in another color, so that the edges will make a pretty contrast when thrown back. The crêpe paper for the curtain must be cut with the crinkles running up and down, and the edges must be ruffled by stretching. Make the gathering an inch from

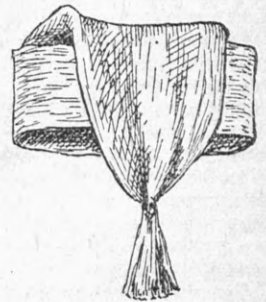


FIGURE NO. 253.

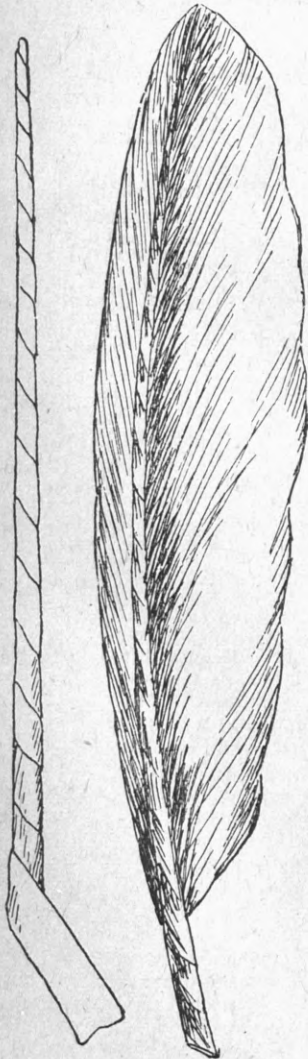


FIGURE NO. 251. FIGURE NO. 252.

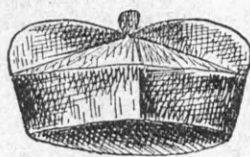


FIGURE NO. 255.

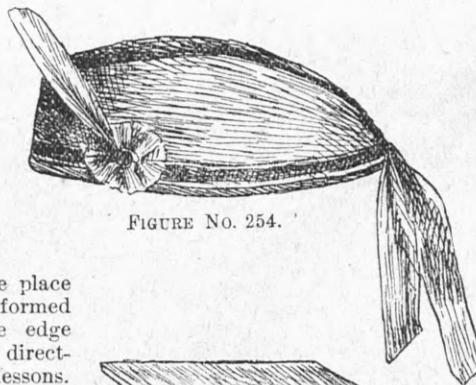


FIGURE NO. 254.

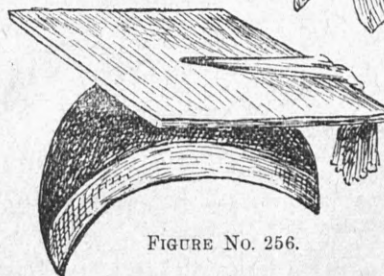


FIGURE NO. 256.

A little girls' Puritan bonnet is depicted at figure No. 246, the pattern embodying the style being No. 6679, which costs 5d. or 10 cents. The pattern is in five pieces, front, back, cur-

round the face; and in this particular instance it will be best to slightly stretch the paper before cutting it, this being advisable because of the plaits at the back of the bonnet. For trimming,

the upper edge, and attach the curtain to the bonnet with small, strong stitches taken along the line of the gathers. Make the ties of crêpe paper on the outside and French tissue on the inside, leaving the lining free from the outside save at the end joining the bonnet.

The pretty little bonnet pictured at figure No. 247 was shaped by pattern No. 4748, which costs 5d. or 10 cents. When cloth is used in making this bonnet three pieces are necessary, but when paper is made up, either crêpe or French tissue, there is no actual need for lining, so the construction is very simple. Cut the crêpe paper so the crinkles will run

cut a strip of crêpe paper three inches wide, with the crinkles running lengthwise of the strip; fold it as at figure No. 248; cut it to form a very fine fringe, as shown at figure No. 249, and plait the edges with sufficient fulness to produce the effect of moss trimming, which is the proper finish for the little bonnet. Line the strings as for the bonnet previously described.

The jaunty hat shown at figure No. 250, which is often known as the "Infanta," was shaped by pattern No. 6631, price 5d. or 10 cents. It is usually made of five pieces, but the brim, full crown and band will be sufficient when crêpe paper is the material used. Of course, the brim must be interlined, or else stiffened with small wires wound with crêpe or tissue paper the exact color of the hat; the simplest plan is to smoothly cover stiff white paper on the upper side with crêpe paper and on the under side with French tissue, as directed for the revers of the Puritan bonnet. Gather or plait the crown into shape, conceal the joining to the brim with the band, pass

about the band a cord made of crêpe paper, tie it at the side, and through the front run a quill, which may be a real feather, or, better still, may be constructed by rolling a strip of ordinary white linen note paper, as shown at figure No. 251, and pasting to this stem a piece of similar paper shaped and painted with water colors to resemble figure No. 252.

The picturesque cap shown at figure No. 253 was fashioned according to pattern No. 6646, which costs 5d. or 10 cents. To make the cap of crêpe paper, first measure the head and cut an interlining for the side of sufficient length to allow a lap of at least an inch. Cover this with the crêpe paper, allowing the latter to extend a little below the interlining, and turning it under to arrange a neat finish. Make the crown of crêpe paper with the crinkles running up and down, paste the edges together securely, gather one end, add a large, full tassel of crêpe paper and paste the crown neatly below the upper edge of the side on the inside, arranging the long, loose top gracefully, as pictured.

Few head-coverings are more decidedly characteristic than the Highland bonnet, a pretty design for which is provided by pattern No. 3636, price 5d. or 10 cents. An interlining is needed for this bonnet, which is shown made of paper at figure No. 254. The directions on the label of the pattern are almost perfectly adapted to the use of crêpe or tissue paper, which may be chosen in green, blue, dark-red or any becoming bright or dark color. Plaid tissue paper is sometimes obtainable, and would, of course, be just the material for a Scotch bonnet; and a similar effect may be secured by pasting upon a foundation strips of glazed paper in various light colors to form a plaid. For trimming, a band and streamers of paper are applied to imitate ribbon, and a quill made like that on the "Infanta" hat is fastened beneath a rosette of paper at the left side. This bonnet is rather troublesome to make, but it will last much longer than many another style, and will retain its shape to the last.

Another durable head-covering of paper is shown at figure No. 255, the pattern employed for its shaping being No. 731, price 7d. or 15 cents. This is a brette and will be found much easier to develop in paper than in cloth. Select black or scarlet crêpe paper, and also procure a sheet of thin cardboard or Bristol board. Follow the directions on

the label of the pattern in cutting an interlining from the cardboard, and cover the latter carefully with the crêpe paper. For a sweat-band use simply a strip of material an inch or so wide and long enough to pass about the head with a lap of an inch. Finish the edges of the brette neatly by turning them in, or, where this is not necessary to cover the cardboard interlining, by trimming them off carefully with sharp scissors.

Figure No. 256 displays a "trencher" or "mortar-board" cap that was made by pattern No. 730, which costs 7d. or 15 cents. As illustrated the cap is designed for a man; for a woman the point in front is cut away and the cap is not quite so deep. By sending to almost any wholesale dealer in hats it will be easy to obtain one of the stiff forms on which caps are built. These

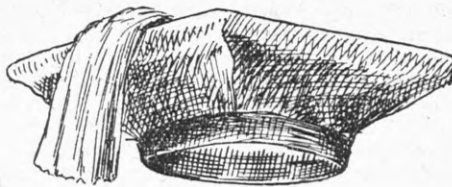


FIGURE NO. 257.

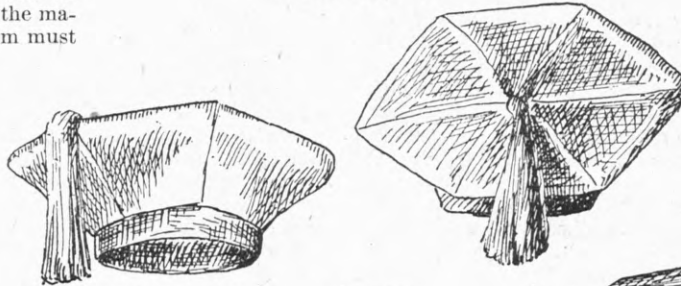


FIGURE NO. 258.

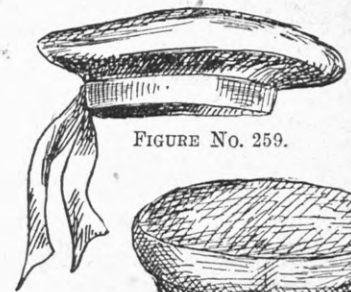


FIGURE NO. 259.

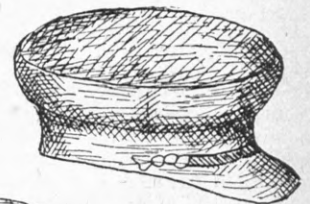


FIGURE NO. 260.



FIGURE NO. 261.

the pattern for the out-apply it to the stiff Fashion the mortar-exactly as directed for stituting crêpe paper

forms are made of buckram shaped over a metal mould, and they may be cut around the edges into deep points or not, according to fancy. Following the directions in the label of the pattern, cut the crêpe paper by side part and form with paste. board square a cloth cap, sub-for cloth. The cord should be at least half an inch in diameter and composed of two strands, and the tassel should be five inches or more in length and as full as it can be without becoming ungraceful in shape. This cap is very handsome in either black or dark-red crêpe paper, and should match the gown with which it is worn.

Of a somewhat similar shape is the cap shown at figure No. 257, which was cut by pattern No. 4393, price 5d. or 10 cents, the material being French tissue paper. The cap was intended for a favor at a children's party and is in only two pieces, the crown and the band. The tassel is made of tissue paper and is very full and fluffy, and long enough to reach from the center of the

cap well over the edge of the crown. A band that fits the head is cut from cardboard, the crown is attached, and the cardboard is concealed by a tissue paper band. Any color, either light or dark, may be chosen, or the crown may be white and the band and tassel colored.

Very nearly as simple in construction is the cap with a hexagonal crown portrayed at figure No. 258, which illustrates pattern No. 6075, price 5d. or 10 cents. The

gores that form the crown may first be pasted upon white tarlatan and then sewed or pasted together; and each of the seams may be covered with a very narrow strip of colored paper, or

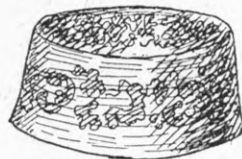


FIGURE NO. 262.

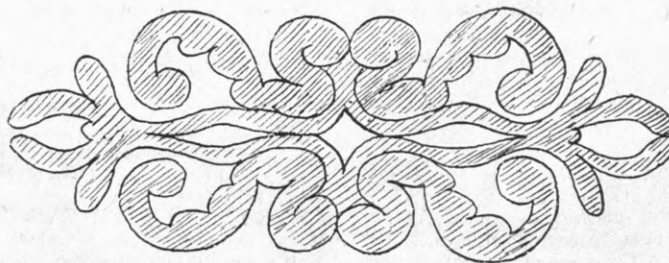


FIGURE NO. 263

of gilt paper if the tinsel brightness will harmonize with the dress. The band and tassel should match these strips.

There will doubtless never come a time when boys will cease to admire sailor hats and caps and, indeed, every other style of garment that comes under the head of "sea togs." A cap that is especially dear to the boyish heart is shown at figure No. 259; it was fashioned by pattern No. 3033, which costs 5d. or 10 cents. It consists of a top, side and band, and, though very simple, will make an exceedingly pretty cap for a German favor if neatly constructed of paper. If a stiff, tight top is desired, cut a piece of milliners' wire long enough to go round the outer edge of the top or crown and carefully arrange it inside the crown, lapping its ends and staying them with a small piece of paper wound round and pasted. The spring of the wire will keep the top of the cap taut, as does the long strip of whalebone in the regulation sailor-hat.

Figure No. 260 pictures a commodore cap of characteristic shaping, the pattern of which is No. 3637, price 5d. or 10 cents. Tissue paper will be found most suitable for this cap, which, with the exception of the peak, is not lined, although the pattern calls for lining when cloth is used. Make an interlining of Bristol board, and for the band use a strip of similar board covered with tissue paper. Instead of buttons to hold the ends of the strap, apply small circular pieces of paper in gold, silver or any other tint that contrasts prettily with the cap. If the cap

is made of crêpe paper, the buttons should be of heavy glazed paper, or small button-moulds should be covered with crêpe or tissue paper and pasted securely to position.

When a great many German favors are required a polo or travelling cap of paper shaped by pattern No. 3167, which costs 5d. or 10 cents, is commended on account of its simple construction. This cap, which is illustrated at figure No. 261, is formed of two pieces and does not need a band of cardboard or a binding. White or light-hued French tissue paper, or crêpe paper that has been stretched may be used for the cap; if the latter is chosen, be sure to cut it with the crinkles running lengthwise of the band. A cord-like band of darker colored or gold paper may be added for a finish.

Pattern No. 1914, which costs 7d. or 15 cents, embodies a very plain cap that is similar to the polo cap, differing chiefly in the matter of height; and it is illustrated at figure No. 262. As the attractiveness of this cap depends very largely on the richness of its material and decoration, a design like that suggested at figure No. 263 should be cut from paper in some contrasting color and neatly pasted upon the plain foundation paper. The design given is for the top, and it may be easily repeated about the side until the plain surface is covered with this appliqué decoration. A long tassel may be secured at the center of the top, but it is not necessary, as the cap has a finished appearance without it.

FILLIE ROOME LITTELL.

SEASONABLE COOKERY.

For those who have ample means there is really no Winter season in the markets. Steam transportation and recent advances in culture under glass now supply us, even in bleak February, with delicacies that our grandmothers or our mothers would never have dreamed of at this time of the year—products of the hot-house and of the sunny South. From the land of perpetual Summer, whether of Nature's or of man's contrivance, come tiny baskets of new tomatoes, crisp cucumbers and the ever-tempting strawberry, and new Bermuda potatoes, string beans, spinach and asparagus make their first appearance this month. In addition to these rareties must be mentioned egg-plant, mushrooms, salisfy and parsnips, while chicory, fetticus and lettuce are still at hand to form the basis of salads. For the housekeeper whose income is less generous, there are onions, cabbage, celery, turnips and carrots, with the many kinds of canned goods, which every year become better and cheaper.

Of fruits there is a plentiful assortment. The shaddock, that glory of the West Indies, which has come to be considered a prince among fruits, is at its best from now until April, and then there are those dainty relations of the orange family, the mandarin and tangerine; and the orange itself, all delicious and inexpensive, while the banana adds not a little to the possibilities of the menu, as there are so many attractive ways of serving it.

In the fish market the varieties of shell-fish offered are numerous and toothsome, including oysters, scallops, mussels, clams, prawns, crabs, lobsters and terrapin; and the list of fish embraces the red snapper, smelt, codfish, haddock, halibut, weakfish and salmon-trout. Nor must we forget the salt mackerel, which is always appetizing when properly cooked, and is now at its cheapest.

The meats in season vary little from those of last month. Poultry and game are fine and plentiful—venison, rabbits, prairie chickens, wild and tame ducks, partridges, chickens, turkeys and geese.

THE MIDDAY LUNCHEON.

The practice of eating luncheon instead of dinner in the middle of the day is followed in many American homes, but in the majority of cases it is accepted for convenience rather than as a matter of preference. In the country such a meal is never thought of and, indeed, is conscientiously looked upon with disfavor as a mere fancy of fashionable folk, in no wise to be regarded as a response to actual household needs. The average housewife who lives in the city or a suburban town knows, however, that fashion has nothing whatever to do with the

midday luncheon, in her case at least, because really her circumstances admit of no other mode of feeding her family. Her children attend schools that either allow only a short time for noon refreshment, or else have a single session, releasing the noisy brood about two o'clock; and her husband does not return from his office until late in the afternoon; so that to dine at night is the only arrangement that will bring comfort to all concerned. Luncheon at noontime is, therefore, one of the regular meals in thousands of homes to-day, and there are doubtless many housekeepers who would be glad to receive a few hints and suggestions regarding its preparation and serving.

A luncheon should in no way resemble the old-fashioned supper, which was usually the least attractive meal of the day, consisting, as a rule, of cold meat (daintily sliced, to be sure, but nevertheless cold and consequently cheerless), bread and butter, some stewed fruit, preserves or jelly with cake, and tea or chocolate. Such a menu would certainly be unpopular in the middle of the day. At their best, cold meats are an abomination, except in the hottest Summer weather, and the mother who cares religiously for the health and strength of her household avoids the cheerless edibles as much as possible in planning her meals.

In the general home a three-course dinner is not regularly served, the meal on ordinary occasions consisting of meat with accompanying vegetables, and a simple dessert. Soup, that most nourishing and delicious of foods (if well made) seldom appears as a course upon the dinner table, and it can, therefore, be relied upon as a luncheon dish that is certain to be acceptable. The following menu has often been served in the writer's home, and always to the entire satisfaction of those at table:

MENU FOR A FAMILY LUNCHEON.

Beef Soup with Barley.	
Boiled Heart.	Chopped Potatoes.
Lady Cake.	Stewed Prunes.
	Tea or Chocolate.

BEEF SOUP WITH BARLEY.—Many housekeepers shrink at the thought of soup-making, but there is scarcely anything in the way of cooking that yields such satisfactory returns for the moderate amount of labor involved. For this soup, which

Beginning with March and continuing through twelve numbers, Mrs. ROGER A. PRYOR will contribute a series of articles on the Etiquette of Polite Society under the title of THE SOCIAL CODE.

should be begun the day before it will be needed, use the following:

3 pounds of soup meat.	1 onion.
3 quarts of cold water.	1 pint of canned tomatoes.
1 carrot.	Celery and parsley.
1 turnip.	Salt and pepper.

During the cold season the thrifty housewife saves all meat bones (except those from pork) that have not been removed from the platter in serving, and uses them with profit in the soup kettle, beefsteak, roast beef and lamb bones and the "frames" of roast poultry being especially beneficial to the richness and flavor of soup. If a considerable quantity of bones is at hand, more cold water should be allowed in making the soup. It is poor economy to buy soup meat that is too bony. The shin of beef costs only a few cents a pound, but it has so little meat on it that it is a bad investment. A piece from farther up the leg that has at least as much meat as bone, although it may be a little more expensive, will yield far better results. Have the bone cut lengthwise, to fully expose the marrow. Cut the meat into small pieces, add the vegetables, chopping those that need it, and add the water. A small portion of parsley and celery, that most grocers and butchers sell for two or three cents, is all that is needed. Cover the soup kettle tightly, let its contents come gently to a boil, and when the water is bubbling, set back and keep boiling very slowly. If the soup is placed over the fire at ten or eleven o'clock in the morning, it should be allowed to cook until evening, by which time the meat will be shredded and the vegetables reduced to liquid form. Drain the soup through a colander, throw away the refuse, rinse the colander, place it in another pan, lay across it a square of cheese-cloth, and strain the soup through this. The result will be a clear, amber-colored soup of most delicious flavor. Set it in a cold place over night, and in the morning remove the cake of fat that will have formed on the surface. The soup now requires only the addition of salt and pepper, and the desired quality of barley, rice, macaroni, noodles, vermicelli or any other of the many pastes or cereals used in soup. This thickening substance should be cooked by itself and added to the hot soup. Do not make the mistake of boiling it in the soup, unless something is used that will cook very quickly, such as vermicelli; for the soup would be too much reduced by the long boiling required. Barley and macaroni need to be cooked for an hour, and rice for twenty minutes. Serve the soup from a tureen in heated soup-plates, and pass bread with it.

BOILED HEART.—The heart is, perhaps, the least costly part of the beef, but if well cooked and attractively served, it is really very savory. Place it over the fire in boiling water, and cook gently for three-quarters of an hour. Send to table on a hot platter, and slice thinly in serving.

CHOPPED POTATOES.—Place in the frying-pan two tea-spoonfuls of beef suet or drippings, and the same quantity of butter. Chop five medium-sized cold boiled potatoes in a chopping-bowl until the pieces measure about half an inch, and add them to the fat when it is very hot. Season with salt and pepper, and stir vigorously until the potatoes look yellow and are cooking well; then cover the pan, set it in a slow heat and serve in five minutes.

LADY CAKE.—

1½ cupful of butter.
1½ " " granulated sugar.
1 " " lukewarm water.
2½ " " sifted flour.
4 eggs, whites only.
1 lemon, juice and rind, or
2 tea-spoonfuls of vanilla.
2 " " baking-powder.

Cream the butter in an earthenware dish with a silver spoon, stirring until it is a light-colored cream; and then add the sugar, beating thoroughly. Sift the flour, and add half of it and the cupful of water, adding a little water, then some flour, and so on in alternation. Beat the whites of the eggs stiff and dry, and add half of them and then the rest of the flour. Again beat well, and add the juice and grated rind of the lemon, or the vanilla, as preferred, and next the baking-powder and the balance of the beaten whites. Turn quickly into a deep, well buttered tin and bake for three-quarters of an hour. The tin should be ready to use before the baking-powder is placed in the cake, as the batter would rise during a slight delay and the

good of the baking-powder would be lost. When the cake is cold, add a frosting made of the following:

1 egg (white only).
8 table-spoonfuls of pulverized sugar.
2 " " cocoanut.

Do not beat the white, but add the sugar to it, stir well, beat in the cocoanut, spread on the cake, and sprinkle with dry cocoanut when quite finished. This is a most delicate cake.

STEWED PRUNES.—

1 pound of prunes.
1 quart of cold water.
1 cupful of sugar.

Place all together in a stew-pan, cover closely, and stew slowly for two hours. The prunes should then be soft enough to part readily from the stones, but if they are not, cook a little longer.

ADDITIONAL LUNCHEON RECIPES.

STEWED TRIPE WITH TOMATO SAUCE.

1 pound of tripe.
1 onion, small.
1 pint of tomatoes.
2 table-spoonfuls of flour.
½ " " butter.
Salt and pepper.

Tripe as sold in the markets has been cleaned and partly cooked by steaming. Choose the honey-combed portions and the thick section. Wash the tripe carefully, cover with hot water, add the onion, cut in halves, cover the stew-pan, and cook slowly for thirty-five minutes. The tripe will then be tender and soft, but long cooking would make it tough and hard. Place the tomatoes in a separate stew-pan, cook them for ten minutes, strain through a flour sieve, and return to the pan. Wet the flour smooth in a quarter of a cupful of cold water, and when the strained tomatoes are boiling, add it, stirring all the time. This will thicken the liquid to a cream. Lastly add salt and pepper to taste, and the butter. This sauce should be made while the tripe is cooking, and should be in readiness. When the tripe is cooked, drain well, place on a hot plate, and cut into slender strips. Then drain again, pressing the tripe gently between the back of a spoon and the plate to remove as much water as possible; and place it in the tomato sauce. Serve as soon as the sauce boils.

CODFISH FRITTERS.—

1 quart of raw potatoes.
1 pint of salt codfish.
1 egg.
½ table-spoonful of butter.
1 cupful of milk.
Pepper to taste.

Pare the raw potatoes, and cut them into pieces small enough to be conveniently measured. Pick the codfish small, removing all bones; and place it with the potatoes in a small kettle. Cover with boiling water, and cook until the potatoes are soft. Drain in a colander, return to the kettle, and mash the fish and potatoes together until smooth and fine. Add the butter, pepper to taste, and then the milk, stirring well. Beat the egg light, and add it when the mixture has partly cooled; this will produce a preparation like a thick batter. Fry by the spoonful in a frying-pan, keeping an inch of fat in the pan, and cooking both sides. Serve when well browned. The above-mentioned material will make a dozen good-sized fritters—quite enough for a family of six persons.

BAKED EGGS, WITH TOMATO SAUCE.—This is a most attractive luncheon dish, and is just the thing when something out of the ordinary is desired. Make a tomato sauce as directed above for tripe, adding, however, three table-spoonfuls of flour to make the *purée* thicker. Have ready some small fire-proof dishes of white china, place in each a liberal spoonful of the thickened tomato, and upon it lay a neatly trimmed poached egg. Cover rather thickly with grated Parmesan cheese, and put in the oven for two or three minutes to brown the cheese. The oven must be very hot, as the cheese should be nicely colored while the eggs are still quite soft and creamy.

BLAIR.

NEW STYLES OF UNDERWEAR.

Dainty underwear compels woman's admiration quite as much as do smart gowns and other garments that are to be open to general inspection, and its shaping receives fully as careful attention from designers of fashions. Billows of soft lace and sheer embroidery render each piece in my lady's outfit of "fine linen" a veritable creation of art, and so deftly are these adorn-

ments applied that the simplest and quietest taste can find no fault with their prodigal use. The embroidery is applied plainly about each arm's-eye and is narrowed under the arm, and embroidered revering is used as a completion, being run with ribbon that is formed in a rosette at the bottom of the arm's-eye. The embroidered frills could be omitted and short, lengthwise rows of Valenciennes lace insertion and wide embroidered beading used in alternation could trim the front, while a frill of lace could rise at the neck edge. Similar frills could trim the arms'-eyes, and a ruffle of the goods edged like the neck could finish the bottom.

It is essential that a corset-cover should fit very snugly, as its adjustment has much to do with the appearance of the waists worn above it. A simply designed corset-cover was fashioned by pattern No. 4636, price 10d. or 20 cents, the material being Lonsdale cambric and the decoration narrow Hamburg edging. In the fitting are introduced double bust darts, under-arm seams and a center seam, and the closing is made in front with button-holes and tiny pearl ball buttons, which are newer than the flat variety, though the latter are still used. The neck is cut out low and round, and both it and the arms'-eyes are edged with the trimming. The style is adaptable to linen cambric or any of the fine fabrics, and greater elaboration may be attained in trimming. Valenciennes lace insertion may be set in at the top and fastened down at the edges beneath fine lace beading, through

which, as usual, ribbon may be drawn; and edging may follow the neck edge. A similar effect may be produced at the arms'-eyes.

A dainty high-necked corset-cover was made of French nainsook by pattern No. 4654, price 10d. or 20 cents. A yoke idea is expressed by a special arrangement of the trimming. A V is shaped at the neck, both back and front, and is outlined with fine torchon lace edging frilled on; back of the edging are ap-

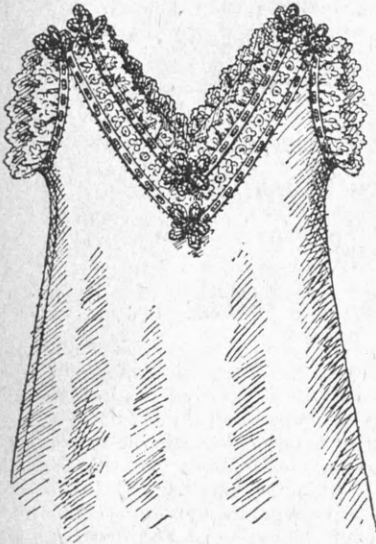
plied three slanting rows of insertion to match, and lace beading run with pink baby ribbon is set between the rows, and also across the bottom of the trimming, from which it extends along the short outside rows of insertion. A rosette of ribbon is formed at the point of the V in front, and edging is frilled about the arms'-eyes and headed with ribbon-threaded beading, the

The materials most favored for the finest underwear are English and undressed French nainsook, linen cambric and India lawn, all of which are offered in various textures; while for more serviceable garments there are a number of substantial fabrics, such as Lonsdale cambric, French percale, soft muslin and English long cloth, which is made without dressing and is softer than cambric.

Among the daintiest and handsomest trimmings are hand-made and imitation Valenciennes laces, the latter copying the patterns of old laces; and also torchon, Medici, Cluny, machine-made Mechlin, Duchesse and point de Paris laces, all in a variety of patterns. Swiss, nainsook, tambour and English embroideries are very fashionable, the last mentioned being exquisitely sheer and wrought in eyelets of various sizes and patterns; and fine embroidered beadings are also freely used. Wash ribbons in yellow, blue, pink and white find many admirers, and rosettes are made of them in preference to bows, except when a practical purpose is to be served.

The chemise, which was for a time in disfavor, has again become a popular garment. When made of sheer fabric it occupies very little space and does not interfere in the least with the fit of a bodice. Square, round and V necks are seen in chemises and are alike fancied. A dainty chemise with a V-shaped neck was cut from French nainsook by pattern No. 770, price 10d. or 20 cents. It has the usual shaping seams at the sides, and the neck is cut in a V both back and front. The neck edge is followed by a row of Valenciennes lace insertion that is finished at each side with embroidered beading, and blue baby ribbon is drawn through the beading and arranged in rosettes at the front and back, and also on the shoulders. A frill of lace edges the neck and arms'-eyes, and beading run with ribbon affords a stylish completion.

India lawn was chosen for the development of a round-necked chemise, pattern No. 1566, price 10d. or 20 cents, being used in shaping. From the neck edge falls a frill of English embroidery that is caught up at the center, and at the center of the front a deeper frill falls below the upper one. The neck edge is finished with embroidered revering threaded with pink baby ribbon,



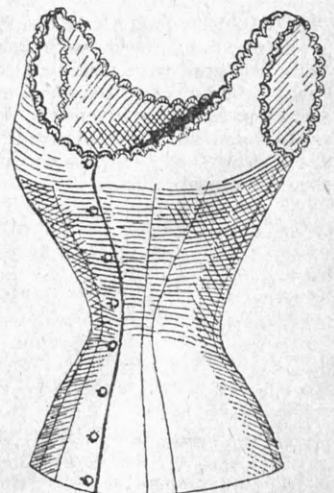
770



1566



4654



4636

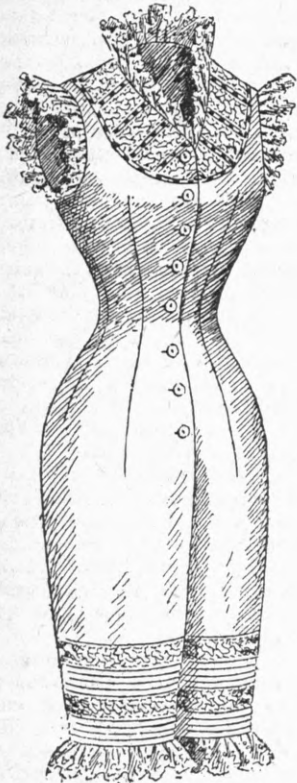
ribbon being formed in a rosette on each shoulder. An ornamental effect could be produced with clusters of tucks and Valenciennes or Medici lace, but if tucks are introduced allowance must be made for them.

A combination garment is naturally less cumbersome than the several separate pieces in place of which it is worn, and such styles are, therefore, often preferred, especially by stout ladies. A combination garment that embodies open drawers and a corset-cover or chemise was made according to pattern No. 7381, price 1s. 3d. or 30 cents, fine muslin being chosen for its development. The body and drawers are continuous in front, and each side is fitted by single bust and under-

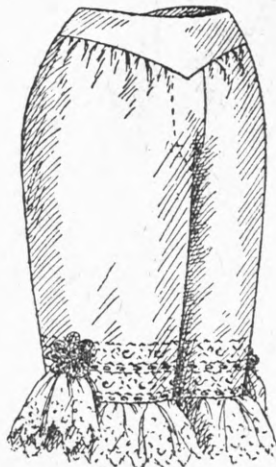
allowed for in cutting, as they are not considered in the pattern. Linen cambric drawers could be trimmed at the bottom with a row of Cluny lace insertion below a group of fine tucks, and pale-blue ribbon could be introduced beneath the lace.

White petticoats cannot be too fluffily trimmed at the foot, especially when intended to be worn under house-gowns, as they generally will be, white skirts being seldom assumed for the street, particularly at this season. A very shapely petticoat was cut from cambric by pattern No. 7208, price 1s. or 25 cents. It is gored, and all the fulness is collected at the back, where gathers are made. The top is sewed all round to a shallow yoke that is shaped to fit smoothly without darts, and at the bottom are two flounces of Valenciennes lace, the upper flounce showing a frill heading above a row of beading threaded with ribbon.

Many ladies while in the boudoir during the early morning hours wear fancifully trimmed skirts and dressing-sacks made



7381



4660

arm darts. The neck is cut in a V in front and is daintily trimmed with a standing frill of tambour embroidery, and below slanting rows of insertion separated and outlined at the lower edge by ribbon run beading are arranged to round-yoke depth. Frills of edging decorate the arms'-eyes. The legs of the drawers are tucked at the bottom and between two rows of insertion just above these tucks, and trimmed with frills of tambour embroidery, but they may, if preferred, be gathered to narrow bands, like knickerbockers, and trimmed with edging. The body may be made with a high neck and long sleeves or be cut in round outline at the neck.

Very comfortable open drawers were made of Lonsdale cambric by pattern No. 4660, price 10d. or 20 cents. Deep hems finishing the loose back and front edges are broadly lapped, and the top is gathered and joined to a pointed yoke in front and to a straight band at the back. The ends of the band are attached to those of the yoke, and tapes are inserted in the band to regulate the width across the back. Two rows of Hamburg insertion and ribbon threaded reversing trim the lower part of each leg, and a frill of Hamburg edging falls from the edge, being bunched at the outside under a rosette of blue baby ribbon. Two clusters of tucks could be made and a row of lace or embroidered insertion laid between, and edging could fall from the lower cluster. Tucks must be



7208



7022

up en suite. A charming skirt for this purpose was developed in French nainsook by the design last mentioned, with several ruffles of fine Valenciennes lace for decoration. The accompanying dressing-sack was fashioned from the same material by pattern No. 7022, which costs 1s. or 25 cents. The adjustment is easy, and the back springs out below the natural waist-line according to the prevailing fashion. Valenciennes lace is cascaded down the front and continued in a frill across the bottom, being caught up at intervals with rosettes of blue ribbon. A row of lace insertion heads the frill that flows from the lower edge. At the neck is a rolling collar trimmed with insertion and edging, and the mutton-leg sleeves are decorated at the wrists with two spaced rows of insertion above a frill of edging that is caught up under a rosette at the inside of the arm. *Négligé* garments of this kind are often made of broché or plain China or India silk in white or solid colors, and trimmed with imitation Duchesse or Mechlin lace and rosettes of baby ribbon.

Louning robes, which are also

assumed only in one's own room, may be made of silk, flannel or cotton goods; and as they are worn with the fronts flaring below the waist-line, they are often accompanied by fancifully trimmed petticoats. A very dainty lounging robe that may also be worn as a night-gown, was developed in India lawn according to pattern No. 4383, price 1s. 6d. or 35 cents. It falls full from the neck and is made with a rolling collar that is trimmed with a deep frill of Valenciennes lace below a row of embroidered revering. The lace is continued down the front in a jabot, and in the folds at intervals are fixed rosettes of narrow yellow ribbon. Similar ribbon is drawn through the revering and formed in a rosette over the ends of the collar. The shirt sleeves are full to narrow wrist-bands, each of which is covered with two rows of ribbon-run revering; the ribbon is disposed in a rosette at the inside of the arm and frilled lace falls deeply over the hands from the wrist-bands. A more ornamental effect could be accomplished in the same style of gown with vertical rows of Valenciennes lace insertion joined under fine embroidered beading all across the front from the top to the waist-line, where ribbon ties could be bowed in front. The collar could be made of lace insertion, and from it could fall deep lace disposed to suggest a Bertha. The sleeves could be trimmed with rows of insertion let in diagonally at intervals, and the wrist decoration could harmonize with that at the neck. Rosettes of ribbon like that at the waist could be fastened at the neck and on the sleeves at the inside of the wrist.



4383



7402

of lace and decorated at the corners with blue ribbon rosettes. If liked, a standing collar could be used instead of a rolling one. The shirt sleeves are narrowed by gathers to the size of the wristbands, which are covered with insertion and trimmed with frills of lace. The yoke facing could be overlaid with all-over Swiss embroidery on a gown of India lawn, and edging to match could be full to the yoke, collar and sleeves.

A sack night-gown that combines comfort with daintiness was made up in English nainsook by pattern No. 7402, price 1s. 3d. or 30 cents. At the top is applied a pointed yoke-facing, which is covered with alternate slanting rows of Valenciennes lace, and lace beading run with blue ribbon; and from the yoke facing depends a frill of lace. The gown is closed its depth with button-holes and pearl buttons, and at the neck is a rolling collar edged with a frill

The Mother-Hubbard shape for night-dresses is always favored, as much for its comfort as for its attractiveness. A pleasing representative of this style was developed in fine linen

cambric by pattern No. 7387, price 1s. 6d. or 35 cents. The square yoke, from which the back and fronts hang full, is adorned with vertical rows of Cluny lace insertion, and similar lace beading with pink ribbon drawn through the openings. Flowing from the yoke is a frill of lace edging headed with beading and ribbon, and the frill is continued to below the waist-line along the closing in a soft jabot. At the neck is a sailor collar of the goods having round fronts, and trimming like that on the yoke. The narrow wristbands of the shirt sleeves are covered with pink ribbon that is formed in a rosette at the inside of each arm, and are edged with frills of lace. Rows of lace and embroidered insertion could trim the yoke of a cambric gown, and a Byron collar could take the place of the sailor.

The approved finish for the bottom of a night-gown is a three-inch hem, and, as in chemises and corset-covers, narrow embroidered beading may connect the under-arm and shoulder edges of the back and front, and also the upper edges of the sleeves with the body.

The ribbons now used so extensively in trimming underwear launder as well as the goods themselves, and

need not, therefore, be removed when a garment is to be washed. The number of sets of underwear that should be included in a bride's *trousseau* is a point that will never be definitely settled, since the decision depends in every case upon the means and personal preference of the individual bride. From a dozen to a dozen and a half sets, exclusive of skirts, are often made, and with either quantity eight skirts are usually deemed sufficient.

It is customary to have the pieces composing the bridal set alike in trimming and fabric. This set consists of skirt, night-gown, drawers, chemise and corset-cover, or of only the first four pieces if the chemise is fashioned to answer as a corset-cover; and usually French or English nainsook or linen cambric is used for it, with fine Valenciennes lace and white ribbons for decoration. The finest and neatest of stitching is essential in making underwear, and just now the fancy is for hand-sewing.

The popularity of silk underwear is on the wane. Delicately textured cottons launder more satisfactorily than silk, and this is only one of several reasons which appeal to women in behalf of the simple fabrics.



7387

A FLOWER PARTY.



"ARE you going, too?" cried May vivaciously, as she entered the room waving a unique-looking missive toward the two girls seated at the fire-side.

"Yes, indeed!" answered both of them as with one voice; and then Jess, who was the readier speaker, continued breathlessly: "And did you ever see such quaint invitations? Envelopes and cards in real flower tints, and—"

"Aren't they lovely?" interrupted the third damsel, vivacious little Adèle, full of that eager feminine impulse which at

times can only be satisfied by instant speech.

"My envelope is crimson, and the card looks as if it might have been torn from a mammoth geranium blossom. Here it is," she went on, holding forth a large geranium petal made of crimson cardboard and bearing the following invitation:

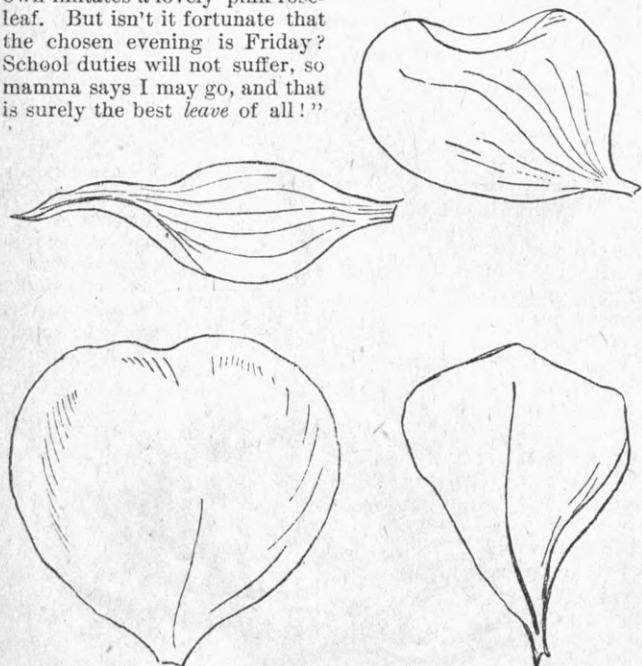
*Miss Erin Oswald.
At Home.*

Friday evening, February tenth, 1894.

Floral Transposition.

"My envelope is pale-blue," declared Jess, "and the card is a copy of a plumbago petal."

"And Ida Wilton's, which I saw a few moments ago," said May, "is yellow like a magnified daffodil petal; while my own imitates a lovely pink rose-leaf. But isn't it fortunate that the chosen evening is Friday? School duties will not suffer, so mamma says I may go, and that is surely the best *leave* of all!"



DAFFODIL, GERANIUM, ROSE AND PLUMBAGO PETALS.—SUGGESTIONS FOR INVITATIONS, SCORE CARDS AND TRANSPOSITION LEAVES.

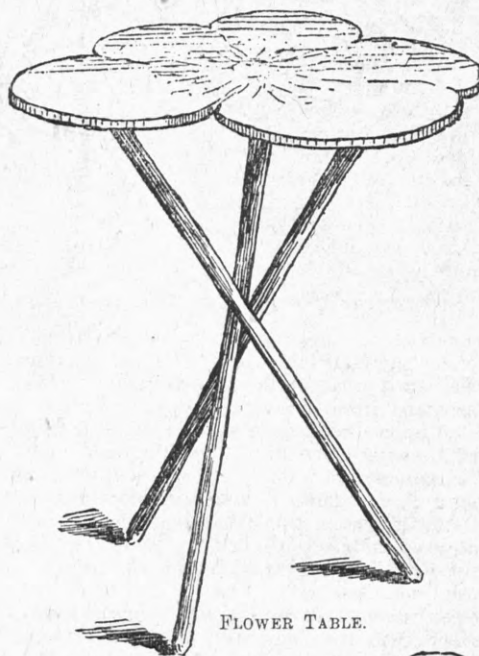
Adèle and Jess groaned elaborately at this wretched pun, but May continued gayly: "Think how delightful—this new game is to be played progressively, a feature that will effectually banish stagnation; for at every tap of the head table's bell, one changes place and partners—which is a consummation devoutly

to be wished for when one's companions are as unappreciative as two that I know," concluded Miss May, thus pointedly resenting the girls' reception of her pun.

"The world is wide," said Jess, "and no one seems to be hindering your immediate 'progression' into better company, if you can find any such."

"Ah, well, I don't believe I can, after all," confessed May laughingly; "so come with me to see the other girls and find out what they are going to wear and with whom they are going."

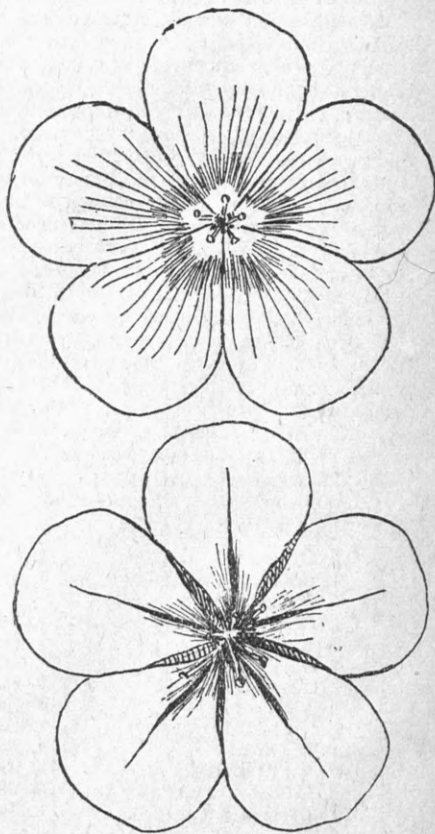
With this truly feminine object the trio set out, and it may be reasonably inferred that before



FLOWER TABLE.

their return "floral transposition" had received a thorough discussion.

As befitted such an occasion, floral beauty and perfume graced the Oswalds' pleasant home upon the eagerly expected Friday evening. Simple arrangements of palms, ferns and scarlet geraniums left the hall-way practically unobstructed while yielding the desired amount of decoration. In the parlor the floral ornamentation was more abundant and more elaborate in design. Over the mantel was fixed a great wheel of smilax with flower-studded spokes and a hub of massed blossoms, which evidently denoted that the evening was to be a very "round of pleasure." This attractive piece was kept in perfect contour by means of the stout wire frame upon which it was constructed; and wire also gave a graceful, crescent-like droop to a green garland that



TREATMENT OF GERANIUM AND PLUMBAGO FLOWER TABLES.

was suspended at each window from floral rosettes. A larger wreathing of vines and blossoms swung from two huge, flowery knots secured at the ends of the portière pole.

But the most charming expression of flower-thought was



TREATMENT OF DAFFODIL AND WILD ROSE FLOWER TABLES.

revealed by the four gay little tables set for the game. The top of each table was shaped in the outline of a five-petaled blossom, and had been fashioned from pine after the pattern given herewith, and mounted upon three legs crossed in tripod fashion.

Vermilion paint, with conventional shading and veining, glorified one of these wooden surfaces into the similitude of an immense geranium floret; another table was painted with the blush tints of the wild-rose, a third displayed the plumbago's peculiar blue and deep middle veins, and the fourth represented a huge golden-yellow daffodil. A thorough varnishing completed these artistic conceits.

The petal-shaped score-cards were tinted to correspond with the tables at which their recipients were to sit, and were provided with small pencils attached with ribbons; and upon the broadly shaded surface of each card was a row of numbers, the import of which appeared later on. The coloring of the cards rendered it an easy matter for the players to take their proper places; and, as for every card presented to a girl there was an exact counterpart among those given to the young men, the finding of partners was attended with no difficulty whatever. Thus, the bright hue of the geranium table told the holders of crimson cards where they belonged, and the two players with narrow geranium scores did not need to be further informed that they should play as partners against the two holders of broad geranium petals. In the same way the players for the other tables were arranged, and then a number of loose petals of corresponding tint were laid at the center of each table.

The game began with each player drawing one of the petals at the center. On the backs of these innocent-looking cardboard shapes were plainly printed three or four numbered words, which might have been Welsh or Choctaw, judging from their uncouthness. In truth, every one was made up of the transposed letters spelling the name of some flower or plant; and when this name was discovered by the player, he or she was to write it on the score leaf opposite the proper number, as in the following list:

- | | |
|---------------------------|--------------------|
| 1. <i>Saypn.</i> | 1. Pansy. |
| 2. <i>Ovteil.</i> | 2. Violet. |
| 3. <i>Nmgaireu.</i> | 3. Geranium. |
| 4. <i>Eors.</i> | 4. Rose. |
| 5. <i>Rehiolpteo.</i> | 5. Heliotrope. |
| 6. <i>Asicil.</i> | 6. Lilacs. |
| 7. <i>Xpolh.</i> | 7. Phlox. |
| 8. <i>Npautie.</i> | 8. Petunia. |
| 9. <i>Yill.</i> | 9. Lily. |
| 10. <i>Putli.</i> | 10. Tulip. |
| 11. <i>Rseta.</i> | 11. Aster. |
| 12. <i>Htcnamynhures.</i> | 12. Chrysanthemum. |
| 13. <i>Doglonder.</i> | 13. Golden-rod. |
| 14. <i>Ngoulij.</i> | 14. Jonquil. |
| 15. <i>Neabvre.</i> | 15. Verbena. |
| 16. <i>Scutca.</i> | 16. Cactus. |
| 17. <i>Ijcaonp.</i> | 17. Japonica. |
| 18. <i>Rsowdrufe.</i> | 18. Sword fern. |
| 19. <i>Ytads.</i> | 19. Daisy. |
| 20. <i>Ainzni.</i> | 20. Zinnia. |

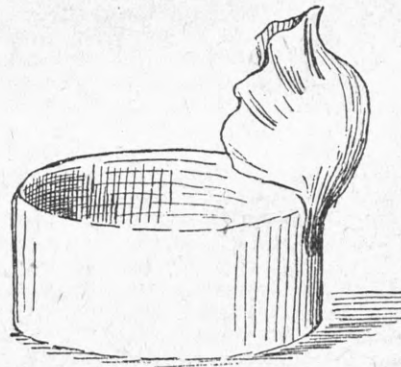
Lest the game should prove tedious, only the names of well known flowers were chosen for the transposition cards, and of these the least difficult formed the complement for the head table. Here the couple first exhibiting one completely solved transposition card scored a game and rang the bell as a signal for all players to halt. At each of the other tables the partners aggregating the greatest number of solved words scored a game, and advanced to the next higher table. In case both couples at a table should claim the same score, as frequently occurs in progressive games, fairness demanded that all four players should mark a game won, while the lesser matter of moving to a higher table was decided by cutting a pack of cards. The vanquished pair remained at the same table, the gentleman merely changing his seat so that in the succeeding game he would not play with the same partner.

Each game began with a drawing of new transposition cards, and proceeded as above explained; and at the close of the interesting contest it was evident that two counts would be needed—one to find who had won the greatest number of games, which supremacy is often due to luck and one's partner; and the other to discover who had read the greatest number of words correctly and to govern the distribution of several pretty prizes for individual effort.

After the prizes had been awarded, the guests chose ribbon-tied boutonnières that indicated their proper places at the charmingly decorated supper table. At the center of the damask-covered table lay a large, torn garden-hat of straw that glistened here and there with touches of gold paint, and from it tumbled a mass of lovely pink roses, while four slender streams of loose petals radiated to the corners of the table. Four other lines of petals also started from the center and were arrested half-way to the edges of the board by four crystal candelabra containing pink candles that diffused a rosy light through tinted shades.

This unique style of decoration favored an economical

mingling of crêpe-paper rose-leaves among a liberal number of real petals, and exceedingly close scrutiny might have revealed the fact that half the roses in the hat were also of paper. But attention early turned upon the place-cards, which were tied with pink ribbons for gentlemen and with white ones for ladies. Each



BOX FOR SWEETS, AND METHOD OF MAKING IT.

card bore the name of a flower, and below it the authentic meaning of that blossom according to the "language of flowers"; and the guests reached their places by finding cards with inscriptions corresponding to the flowers they had chosen.

As many as possible of the floral sentiments were absurdly

high-flown, and some chanced to be so singularly apropos as to arouse great merriment, while others merely expressed sweet thoughts in a general way. Here are a few of them:

Red tulip.—A declaration of love.
 Yarrow.—Cure for heart-ache.
 Jonquil.—I desire a return of affection.
 Pansy.—Tender thoughts.
 Ivy leaf.—Matrimony.
 White rose-bud.—Too young to love.
 Sprig of arbor-vitæ.—Unchanging friendship.
 Marigold.—Jealousy.
 Hydrangea.—Heartlessness.
 Small red rose.—Forsaken.
 Violet.—Faithfulness.
 Daffodil.—Uncertainty.
 Bay leaf.—I change but in dying.
 Lettuce.—Cold-hearted.

A thread of floral suggestion ran through the succession of dainty and seasonable refreshments that were then offered. A

tin cutter shaped like the outline of a flower had been used in forming the beaten biscuit and trimming off the sandwiches; and stuffed eggs were presented that were excellent imitations of pond-lilies on their green pads, these miniature flowers having been formed by arranging lettuce leaves to represent the pads, and disposing sliced whites of hard-boiled eggs upon them in petal fashion about centers of mashed and seasoned yolks. Then there were rose-flavored ices in floral shapes placed upon leaves moulded in pistache cream; and, last and loveliest, came sweets in tiny round boxes that were so cunningly covered with paper rose-leaves as to seem like old-fashioned cabbage roses.

"A most appropriate souvenir of a delightful entertainment," declared Jess as she parted from her hostess, alluding to the pretty candy box.

"Which even the proverbial crumpled rose-leaf could not mar," continued May, admiring an artistic crushing of the rose petals on her bonbonnière; and then as she carefully pinned on the jonquil given her by a certain youth, she abstractedly confessed, "I had no idea flowers could be made to express so much."

LUCIA M. ROBBINS.

EMPLOYMENTS FOR WOMEN.—No. 10.

LAUNDRY WORK.

Is good laundering a lost art? is a question that would seem to be justified by facts, even in these days when science is so largely applied in domestic affairs; and the answer to it which truth compels more than suggests that laundry work offers a new field of occupation for women who, by choice or from necessity, desire to exercise thought and energy in some profitable employment. Surely the reward of grateful appreciation and a fair income should await the woman who, by taking up this class of work with enthusiasm and intelligence, depletes by one the ranks of overworked and underpaid governesses and secretaries, and at the same time helps to fill a gap which has not thus far been closed. Might not many a dependent woman be certain of an adequate income if she were so well versed in laundering methods that she could assure us of having our clothes properly washed and "done up" under her skilled supervision? It is certainly a fact that many women refrain from buying expensive articles of underwear, because, as they express it, they "never can get them washed and ironed as they should be"; and even the men utter complaints both loud and deep against the best washing they can obtain, which, through the action of the chemicals so generally used, obliges them to renew their supply of linen much more often than would otherwise be necessary. Who will be the first to minister to the needs of a "badly washed-for" community?

The most competent resident laundresses in private families are usually paid from \$25 to \$30 per month, and, as a rule, they have finished their training in one of the few French laundries or else in schools where laundering is taught. French laundresses are not apt to leave home, and when they do, it is to open establishments which are likely to yield substantial profits. What is the matter with our American woman? Let us make a visit to France and see what our sisters are doing in that country.

Very little washing is performed at home in the large towns of France; even in many of the villages there are public wash-houses, while in some suburban quarters there are laundries that have drying yards connected with them, the land being hired for that purpose, and the yards being entirely shut out from public view. Under these conditions the laundress has the valuable adjuncts of sunshine and pure air, and she is not tempted to resort to chemicals in order to whiten and sweeten her clothing, as her city sister seems almost compelled to do.

When American girls shall have learned to apply chemistry and physics to the affairs of every-day life, we may hope for a speedy solution of this problem, and may expect no longer to see new garments literally falling to pieces, made rotten by a

few launderings. As this class of work is now done, a supply of men's bosomed shirts, which would have lasted a couple of years in the days of our grandfathers, is reduced in a few months to a state of decrepitude by the new bleaching agents which are so commonly applied in these latter days.

In France, besides the large establishments, from which big wagons are sent to collect and deliver work, there are thousands of small laundries in the cities, and especially in the heart of Paris, that are conducted by women, who use hand-carts to carry the clothing. In these small laundries only the most simple appliances are in use, while in the large ones steam and machinery are employed. In America we find much the same state of affairs, the business being managed in most instances by men; and there is so much competition that one can have sheets, pillow-cases and table linen laundered for thirty-five cents per hundred in some of the large city laundries, goods being called for and delivered without additional charge.

The French people rarely send silk underwear or lace-trimmed garments to the ordinary laundries. These things, and also all sorts of colored fabrics, except those of the commonest kind, are sent to the cleaners, who return them almost as good as they were when new. Although laundry work in France is not so expensive as in America, yet, taken throughout the list, it is not so much cheaper as one is led to expect. Perfectly plain white linen is laundered at a very low rate; but when garments are trimmed with a little lace, the price is out of all proportion.

Here, it seems to me, is an excellent chance for women who wish to make specialties. Flannels are a source of great expense, not only by reason of their original cost, but also because, as they are usually laundered, one season's wear frequently renders them useless. Who will guarantee to wash our flannels thoroughly, not with strong alkalis, but by using a good ammonia, which is not injurious to woollen fibres? But many of the bright-blue flannels and other fabrics found at the present time in our markets owe their brilliant shades to an acid compound of coal tar, and as soon as they are washed in soap or ammonia, the alkali neutralizes the acid and the color becomes pale and faded in appearance. However, if acetic acid or vinegar is added to the second rinsing water, the bright color will in all such cases be restored. Of course, not all shades of blue are produced with this compound, and it follows that not all faded blues can be thus restored. It is, therefore, a good rule to test a bit of the cloth before washing a garment for the first time. After an experience of twenty years as a house-keeper and four years in the professional field, it seems to me a very easy matter to wash flannels so they will both look and feel as they did when new. Let those women who doubt this learn the most approved methods and note their results. Another profitable specialty is the laundering of fine laces and colored embroideries without altering their appearance or appreciably injuring their texture.

Why will not some of our philanthropic men or women follow the French example by establishing public wash-houses here?

*In the EMPLOYMENTS SERIES we have already published papers on JOURNALISM—May, '94, TRAINED NURSING—June, '94, TELEGRAPHY—July, '94, TYPEWRITING AND STENOGRAPHY—August, '94, PUBLIC-SCHOOL TEACHING—September, '94, MILLINERY—October, '94, PRIVATE-SCHOOL TEACHING—November, '94, PHOTOGRAPHIC NEGATIVE RETOUCHING—December, '94, and IN THE TELEPHONE EXCHANGE—January, '95.

As stated above, these convenient institutions are common, not only in Paris, but also in many of the more populous villages. They are supplied with suitable machinery for both washing and drying, and also with such appliances in the way of tubs, etc., as may be required. In the public wash-house the poorer classes can do their own washing and drying at less expense and with less labor than in their own homes, the cost to the individual being very trifling. If our cities could be provided with establishments of this kind, many women who lacked home facilities would avail themselves of the privileges which would be thus afforded either gratuitously or at a very moderate expense, and their clothes would be turned out clean and wholesome instead of being only half laundered, as is so often the case under present conditions.

I know of one American woman who began the laundry business in a small way, and by her own personal efforts secured the patronage of one of the local steamboat lines, which involved the laundering of a great number of sheets, towels, blankets and pillow-cases. Having thus made a start, she persevered courageously in her chosen vocation, and in the course of years she became the owner of an extensive and profitable business, giving employment to a large number of people.

I also know of another American woman who, having been brought up in a luxurious home, and afterward marrying a prosperous business man, was certainly unprepared by experience to cope with the changed conditions which ensued when her husband met with reverses a few years after their marriage. But by her energy and industry she maintained and superintended their more modest but no less comfortable home, having an eye to economy and cleanliness, and never feeling it beneath her or that her social standing was such an uncertain quantity that she could not cook her own dinners or give her personal supervision to the care of her week's washing. Finally this undaunted couple paid for the house in which they lived, situated on the corner of one of Brooklyn's pretty streets; but again reverses came, the home was mortgaged and then parted with, and in its place they took a little store in another city. Once more the wife came to the rescue; and instead of a piano at her disposal—behold, two wash-tubs and a sign, "Laundry." Time passed, industry and energy met with deserved success, and at the present time there is not a better equipped laundry in that part of their city. What woman *has* done, woman *can* do!

In a laundry class under my own instruction there was one male member. He had tried other occupations in order to earn a livelihood, and he now turned to that of "washerwoman," paying five dollars for two private lessons in the art of laundering. Having thus qualified himself, he at once obtained a situation as stacher in a laundry at fair wages.

The impression so largely prevailing that, however ignorant persons may be, they can at least do domestic work, is altogether wrong. In a certain poor home which I recently entered there were three motherless children, the oldest of whom was doing the week's washing. On the stove was a boiler filled with water that had almost the appearance of liquid mud, so abundant was the dirt that was cooking into the clothes. In another home a large iron pot did double duty, first as a wash-boiler for clothes, and later as a utensil for cooking the day's dinner.

Still another was the home of a washerwoman earning seventy-five cents a day for her work. I was suddenly called to give her help in sickness, and having ministered to her bodily wants, I was asked to look after the boiler, which was already filled with the "washing" of her customer. She said, "Please put into the boiler some of the contents of the bottle which stands on the shelf." "Pray, what is it?" I asked. "Oh—it is a washing fluid; I make it myself, and it is so much better than any you can buy. Soda, pearline and potash, mixed." Can we wonder, friends, that our clothes are eaten up and fall suddenly to pieces?

A woman doing general housework in a small family, and receiving sixteen dollars a month for the same, soaked the colored and white clothes together in the same tub. Did they come out *clean*? you ask. Surely *not*. Dirt has been laconically defined as matter in the wrong place. Its removal constitutes "cleansing." But you hear our washerwomen repeat so emphatically, "We never use chemicals in our clothes." Neither did the woman instanced above when she used home-made washing fluid.

A clear understanding of the action and reaction of certain simple chemical substances is necessary to attain proficiency and success in any kind of laundering. The action of cleansing agents and the management of cleansing processes depend upon the properties of solvents and the operations of solution

and decomposition, and they, therefore, involve questions of chemistry. We desire to remove soiling without injuring the fibre of the cloth and, if it be possible, without disturbing the color. Soda, potash, ammonia and borax will dissolve almost anything that comes under the head of dirt, but they often disperse the color and eat the fibre.

The leading cementing constituent of dirt upon our garments is an oily substance of some sort communicated by perspiration. Water has no affinity for oily matter in any form, and the cleansing power of soap is due to the fact that it dissolves the oily film on the surface of the skin and thus facilitates the removal of the foreign substances commonly known as dirt.

In a most successfully managed institution for colored children in the city of New York laundry work has been a part of the training, and, the instruction being excellent, good results have been attained. Letters of commendation have been received by the managers of the institution from the good people who have entertained the little folks for a short time during the Summer in their country homes, where the children often assisted in the regular weekly washing, and did their work with a skill beyond their years. The parents of these same children in many cases discouraged all such training, entertaining the mistaken idea that it was all for the benefit of the institution, while they themselves would receive no compensation. In other words, their little ones must not be taught, lest somebody other than the parents should reap the benefit. In spite of this opposition, however, the institution continues this line of instruction, employing a resident teacher.

In a home for destitute girls in one of our cities a laundry was started in order to help pay expenses, and while it was a financial success, this result was gained at the expense of the girls' health, because the person in charge knew nothing about the practical side of the work. The services of a professional instructor were then procured, and a weekly lesson was given, lasting two hours. After ten lessons this institution heard favorably from its patrons; linen which had been laundered was now returned spotless, and shirts, collars and cuffs were no longer mysteries, but were done up acceptably to their owners.

The chapel attached to this home is beautiful in all its appointments and is a most charming provision for the welfare of the girls, but there is fully as much religion, and of a more practical kind, in so arranging and regulating work that it will be healthful and easy for those who are obliged to do it. No practical laundryman would think of asking his employes to carry hot water to the tubs, or to iron on rickety boards, or to work without suitable provision for the proper preparation of starch and other materials. We cannot make brick without straw, neither can laundry work be easily and satisfactorily done without adequate equipment.

In a certain country town two ladies had struggled over shirts and collars, only to meet with failure; but after placing themselves under a professional instructor, they returned home masters of the situation. A bright young Western girl took twelve lessons in laundering and is now instructor in that branch of work in a well known manual-training school, where she receives \$2.50 each for lessons two hours long. The saying of Dr. Rufus Ellis that "you do a man no good unless you make him better," might well be written in letters of gold on the walls of every charitable institution. In the distribution of such work the church through its various organizations must lead the way.

When I was completing my course in laundering, my classmate, the daughter of a millionaire, insisted on finishing her task, which was no more nor less than ironing one of her own white skirts, an affair of many ruffles. "Just think," she remarked as the beads of perspiration stood upon her forehead, "how much time I have spent in ironing these ruffles. You will never catch me buying a skirt with so much flummery. And here I have only one to iron, while my poor laundress has three or four a week in the wash. Hereafter give me colored skirts; they are good enough for me."

In striking contrast was the spirit manifested by a young woman whose family were obliged to perform at times their own domestic service. "To think," said she "that *my* mother should ever see the day when she would have to soil her hands by putting them into dish-water!"

Women—young or old, rich or poor—banish from your minds, I pray you, the false and harmful idea that labor is in itself degrading. The Great Teacher said to His disciples, "My Father worketh hitherto, and I work," and I believe that that man or woman only is truly happy who obeys the injunction of Solomon, "Whatsoever thy hand findeth to do, do it with thy might."

CARRIE M. KNAPP.

VENETIAN IRON WORK.

PART VIII.

GRILLES for doorways, windows and other openings in walls are just now very fashionable, and they are extremely effective when carefully designed and well made, especially over portière poles and at the tops of windows. In many of the handsomest houses lately erected metal grilles figure prominently, being used, not only for the purposes above referred to, but also as

size of the design. A blacksmith can make the grille in any favored size by the pattern given, but if it is desired to do the work at home, have the blacksmith make a frame the exact size of the panel, and fill in the design with sheet-iron strips at least a quarter of an inch wide. It will doubtless frequently happen that such grilles will be too large and heavy for a woman to attempt, but the designs will materially assist the tasteful home-

maker to convey her ideas in case she is compelled to have them executed by a mechanic. A panel like Design No. 45 should be comparatively inexpensive if made by an iron-worker, of strips from an eighth to a sixteenth of an inch in width.

Design No. 46 is a suggestion for a grille that will be suitable for a small window, or the upper part of a front door where there is a plate of clear glass. It is much more elaborate than the preceding pattern, and the addition of a border all round

greatly enhances its beauty. In enlarging the pattern from the illustration be careful not to alter the proportions of the dimensions, for if the grille were made much longer or shorter in proportion to



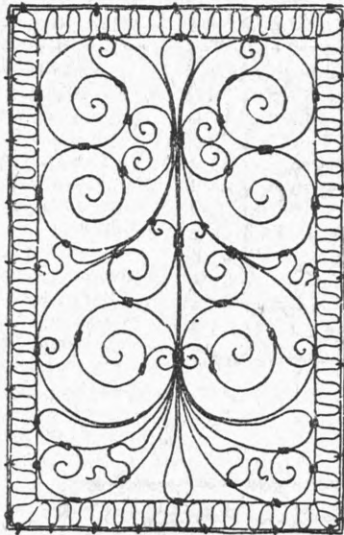
DESIGN No. 45.

coverings for glass doors and windows and as gates at front doors. Very often, too, the stair-rail and balustrade in a handsome house are made wholly of wrought iron or bronze, and in many instances the scrolls are profusely enriched with ornamental leaf work so artistically beaten out in sheet metal as to closely imitate natural foliage.

Decoration of this kind is very expensive when done by skilled artisans, but the amateur iron-worker who has carefully followed all the preceding lessons will be able to make elegant and artistic grilles after the suggestive designs presented this month, some of which can be adapted to almost any window or door, and also to various interior uses.

Design No. 45 represents a grille panel to be placed over the glass in a front door. It is very simple, but its lines are such that it presents an extremely chaste and classic effect. Dimensions cannot

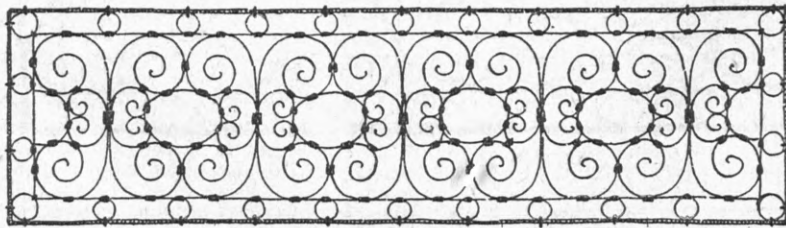
be given for this or any of the grilles pictured below, as in every instance the location and surroundings will govern the



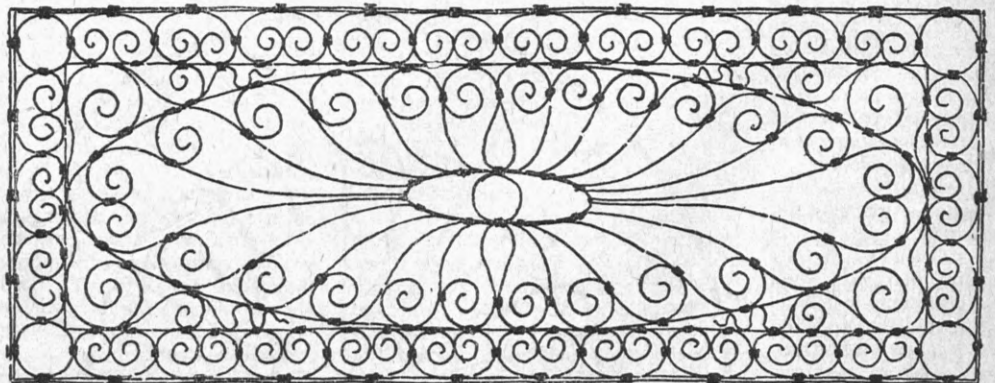
DESIGN No. 46.



DESIGN No. 47.



DESIGN No. 48



DESIGN No. 49.

its width, the grace of the scrolls, which are of exceptional beauty, would be lost, or so much lessened that the character

of the design would be entirely changed.

Design No. 47 is an appropriate one for a front door grille or for a window sash in which the panes of glass are nearly square. It will be found particularly easy to execute in Venetian iron-work, as the scrolls are large and well defined and the points at which joinings can be made are so located that a very strong grille can be obtained. The pattern would also be an excellent choice for a standard or lamp screen, and a handy size for such a screen is six inches wide by seven high. When the design is developed in small size for a screen, the strips of metal used for the scrolls should not be more than an eighth of an inch wide. A top scroll must be added in such a position that the screen can be nicely suspended by it, and if a standard arrangement is desired, an upright must be made according to the method illustrated and described in the *DELINEATOR* for July, 1894. The grille will, of course, be only the frame-work of the screen, and a backing of silk or some other good material must be sewed to it. Light-red, pink and the orange shades are suitable colors for this backing or lining, as they are pleasing to the eye and will contrast richly with the dull black of the iron work.

A long grille suitable for a doorway or for the transom over a window is shown at Design No. 48. It is very rich in general effect, but its details are so simple that it is extremely easy to construct.



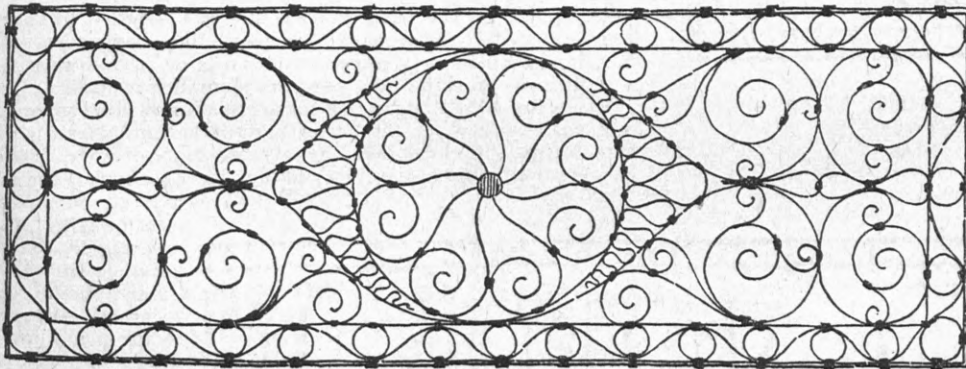
DESIGN No. 50.

design turned on end. A panel grille would very likely have to be much smaller than one for a transom, and for either the proportion of the design must be carefully preserved.

At Design No. 50 is given a panel for a door planned in the style of the French or Italian Renaissance. The design would look well in a small window, and would also answer nicely for a hanging lamp-screen.

The grille shown at Design No. 51 is intended for a transom or as a decorative motive for the upper part of a door casing, beneath which a curtain may be suspended. The design is another example of the Renaissance order and is quite easy to work out. For a large grille a strong outer frame will have to be constructed by a blacksmith, and a working plan must be drawn on paper to fit this frame before any of the scrolls are bent.

Design No. 52 offers a suggestion for a very artistic panel grille in true Renaissance style that is intended for a long, glass-panelled door. Its movement is very graceful, and the various scrolls are in-



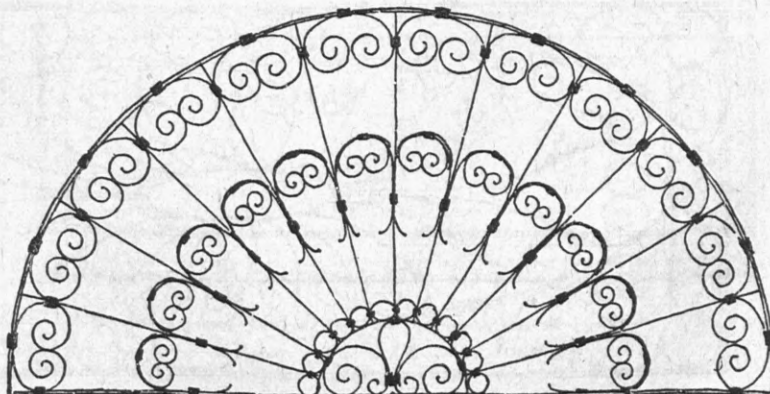
DESIGN No. 51.

A grille of this sort eight or ten inches long and backed with silk could be provided with a row of hooks at the lower edge and hung against the wall for the convenient suspension of button-hooks, shoe-horns and other useful implements. Handsome upright panels could be made after this design and would be effective on the storm-doors with plate-glass panels that are seen on many well appointed dwellings.

Design No. 49 represents a grille in old colonial style having a sunburst as its central feature. Such an ornament would be an attractive addition to a plate-glass transom over a door, especially at the main entrance of a house; and if there were a

glass panel in the upper half of a door that would admit the application of a grille, the latter could be fashioned after this

generously arranged, making a pattern that will be appreciated by all admirers of classic grille-work. The good old colonial half-round

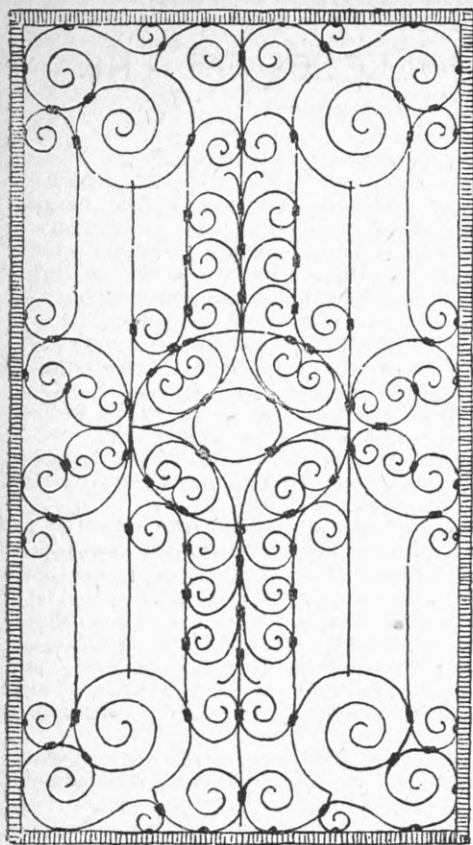


DESIGN No. 53.



DESIGN No. 52.

transom is shown in attractive guise at Design No. 53. This shape was in vogue more than a hundred years ago, and after



DESIGN NO. 54.

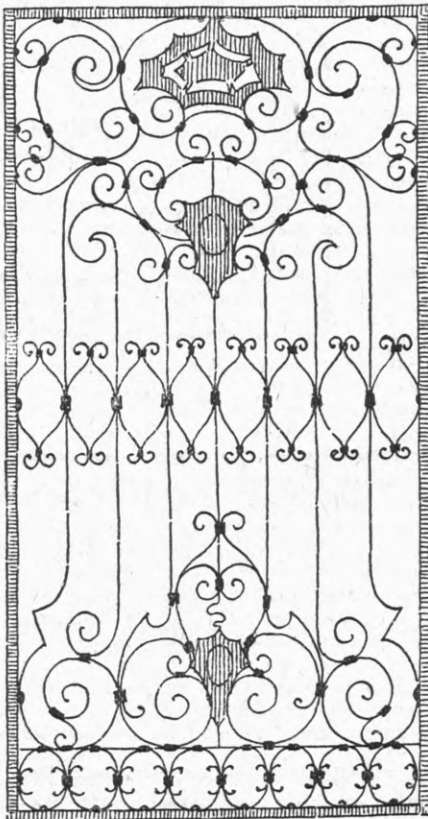
many years of retirement, it is now a favored decoration with the most skilful architects. A unique lamp-screen may be produced by repeating the grille to make a circular frame, and adding a backing of suitable material. The screen may be easily suspended upon a gas globe or lamp shade by means of a small wire hook made fast to the grille and bent to securely grasp the upper edge of the shade or globe.

An attractive window, door or gate grille is depicted at Design No. 54, the nature of the scrolls rendering the pattern especially suitable for a door or window of large size. A very pretty three-winged screen may be constructed by forming three grilles like this design, lining them with bright silk and joining them with neat hinges.

Design No. 55 offers an old Spanish Renaissance idea that is excellently adapted for a doorway grille or for the decoration of a transom. It will be a little puzzling at first to work out a grille of this description, as there are so many lines that begin and end rather obscurely. Close study of the engraving



DESIGN NO. 55.



DESIGN NO. 56.

ing will, however, obviate this difficulty.

Design No. 56 is a strictly classic one of the Elizabethan order. Many old grille gates in and about London have features similar to those shown in the drawing, which may be followed with especially good results for a window having a single large pane of glass in each sash. The grille will be most effective when substantially made of heavy iron strips.

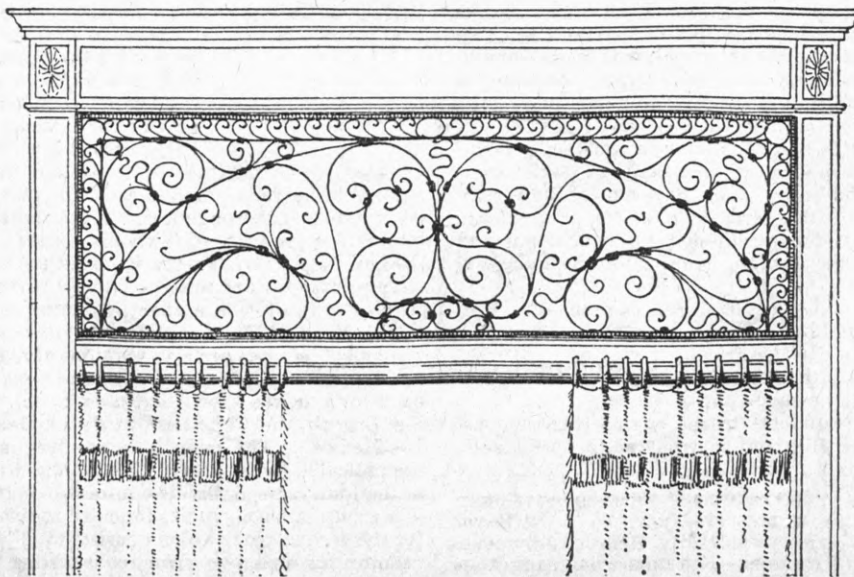
Design No. 57 illustrates the arrangement of a grille ornament of the Rococo order in a doorway, with a pole beneath it supporting curtains secured by hooks and rings. Many of the long grilles shown above may be used in this way, and when made of iron and painted dull black, they will accord well with portières of almost any pretty color.

If the jamb of a doorway is sufficiently wide a good effect is given by a narrow shelf arranged under a grille like that last described; and on this shelf may be placed a tall, slender vase or some other light piece of *bric-à-brac*, but any object thus arranged must be well secured by driving a few slim nails into the wood work at the top.

While the designs shown above are particularly well adapted to iron, they may also be executed in other metals. Brass, copper and bronze are substantial and handsome and look well in grilles of every description, and for artistic interior work they are in many instances to be preferred to the black-finished iron.

Grilles that are to match gilded or silvered brass work such as side brackets, chandeliers and fireplace fixtures, should be made of brass and well plated.

J. HARRY ADAMS.



DESIGN NO. 57.



THE (CO-)EDUCATIONAL COLLEGES OF THE UNITED STATES.*—No. 2.

A GIRL'S LIFE AND WORK AT THE UNIVERSITY OF WISCONSIN.

SOME of Wisconsin's loyal alumnae, I fancy, will quarrel with the title of this sketch. I can imagine some of the girls who have taken highest honors in scholarship or prizes in oratory saying, "Why tell of a *girl's* work or a *girl's* life at the university, instead of describing that of a student?" For, as far as college work proper and the essentials of a liberal education are concerned, one student's life at the University of Wisconsin is the same as another's, regardless of sex. The young women, to be sure, are not subjected to military drill, which is required of the men during the first two years; they do not hold positions of peril and glory on the football teams or in the class and college crews; they do not, in the dignity of years, wear the senior "plug," nor do they spend the odd hours of the lovely June and September days stretched at full length on the upper campus; but even these experiences and privileges would doubtless be theirs if they chose to demand them. In a word, their rights, their opportunities, their responsibilities and their duties are exactly the same as those of men in like university standing. On such a broad foundation of equality between the sexes rests the whole system of university life.

But, some one asks, where is the University of Wisconsin?

LOCATION.

How large is it? What are these opportunities which it offers so liberally? To begin with, it is located at Madison, the capital of Wisconsin, a city widely known and admired for its beautiful situation and environments. The city lies between two lakes—Mendota and Monona—and along their picturesque shores wind the streets most coveted for residences. One straight street runs from the Capitol to the University, but the cross streets between this and those that skirt the lakes have about them a fascinating irregularity which is fully as puzzling to the new-comer as are the meanderings of Boston thoroughfares to the stranger from Chicago. The streets, moreover, are somewhat hilly and abound in shade trees, which have the unique charm of harboring a numberless army of squirrels that scamper gaily over the lawns and eat from your hand in the perfect confidence born of long years of protection and petting.

The university occupies a commanding position on the shore of Lake Mendota, its main campus being a steep hill that slopes downward from University Hall—the old Main Building of ten years back—to the head of State street, which leads straight to the Capitol, a mile away. On the summit and sides of this hill stand nine of the university buildings, in which many rooms command charming views of the two lakes and the city. To the rear of University Hall the hill runs back with various undulations to the Washburn Observatory, which, with the house of its director and the Students' Observatory, stands on a high ridge and has an unrivalled outlook over the lakes and the surrounding country. Still farther back lies the university farm, dotted with the buildings devoted to the use of the Agricultural Experiment Station. The entire shore between the university buildings and the end of the farm is more or less thickly wooded and makes a most delightful haunt for pedestrians and oarsmen, especially when the autumn coloring of the foliage is at its best.

The buildings on the hill—or the upper campus—are University Hall, the Law Building, Library Hall, Ladies' Hall, North Hall, Agricultural Hall, Science Hall, the Chemical Laboratory and the machine shops, these last being for the use of students in the engineering courses. At the foot of University Hill, and in front of the president's

BUILDINGS.

house, lies the so-called lower campus, a level stretch of nearly two blocks that is used by the men for athletic practice and for football and other contests. Opposite the lower end of this field are the University Boat-House and the new Armory. The latter was completed during the past Autumn, and is an immense and very handsome structure of red pressed brick trimmed with red sandstone. It is fitted up with great completeness for all kinds of physical training. Of the other edifices, the Law School and the Science and Dairy buildings have been built within a few years, while the balance date from various periods since the organization of the university in 1849.

In these buildings university exercises are held six days in the week, Saturday classes being an unpopular innovation made last year. A few unfortunates have classes at eight o'clock in the morning, but it is usually arranged to have small or elective classes at that hour,

THE DAY'S WORK.

the regular work for the most part beginning at nine; and laboratory work and synoptical lecture courses extend the college day practically until six o'clock. One o'clock is the universal lunch or dinner hour, no university exercises continuing between one and two. Evening work is confined to the meetings of the various literary and other clubs, of which the university supports a large number.

The students registered for 1893-4 numbered twelve hundred and seventy-nine, and the number of professors and tutors during that year was eighty-six, besides thirty-one lecturers on special subjects. This year both students and professors are somewhat more numerous. Of the above mentioned number of students two hundred and fifty-seven were women, most of whom were enrolled in the college of letters and science, although they have full rights and privileges in the technical departments of law, engineering and pharmacy. Last year there were ninety-two graduate students, of whom nineteen were women.

Students gain admission to the university either by passing satisfactory examinations, which are held in June and September, or by presenting certificates from high schools or private schools that are upon the accredited list of the university. These schools are examined periodically by professors detailed for that purpose, and are required to maintain a standard of work high enough to ensure preparation at least equal to that required to pass the prescribed examinations. Students twenty-one years old who desire to take special work are admitted at the discretion of the faculty, but they are obliged to pass the regular entrance examinations if they subsequently become candidates for a degree. In general the age required for entrance is sixteen.

FOR ADMISSION.

More and harder work is being exacted every year, both before and after entrance. In regard to the plan of work I quote from the university catalogue: "There are two general schemes or systems of study by which the bachelor's degree may be reached—the

PLAN OF WORK.

Course System and the Group System, the fundamental idea in the one being variety and breadth of culture; in the other concentration and thoroughness. Under both systems there are required for graduation thirty-six terms' work in the regular studies. By a term's work is meant the equivalent of five exercises weekly for one term. A thesis is required as a part of the regular work of each student, counting as a two-fifths study for two terms." A short course in hygiene and certain courses of synoptical lectures are also required of every student.

"Under the Course System there are six courses leading to the bachelor's degree—the Ancient Classical, the Modern Classical, the English, the Civic-Historical, the General Science and the Pre-Medical. The main lines of study in each of these courses are indicated by its name. Under the Group System the work of the four years is divided into two parts, the first consisting of a group of basal studies intended to furnish a solid foundation for the second part, which consists of (1) a leading line of study running through two years, constituting the major study of the student; (2) a series of assigned studies supplementary to it

* IN THE COLLEGE SERIES WE HAVE ALREADY PUBLISHED:—VASSAR—MAY, '94, SMITH—JUNE, '94, WELLESLEY—JULY, '94, BRYN MAWR—AUGUST, '94, RADCLIFFE—SEPTEMBER, '94, MT. HOLYOKE—OCTOBER, '94, WOMAN'S COLLEGE OF BALTIMORE—NOVEMBER, '94, BARNARD—DECEMBER, '94, AND CORNELL—JANUARY, '95.

selected by the professor in charge of the leading line, and (3) a series of elective studies sufficient to make up a full course. * * * These courses will be supplemented by synoptical lectures in the leading lines of study not otherwise taken, so that the student will possess some knowledge of their salient features." The major study may be selected from the following eleven groups: Philosophical, Civic, Historical, English, Romance, Germanic, Classic, Mathematical, Biology, Chemico-physical and Geology. Each professor has assigned to him a number of students, whose "class officer" he is—to whom, in other words, he acts as adviser in choosing and arranging their work.

Besides its undergraduate courses the university offers a steadily increasing number of advantages for graduate work, which draw to it students from far distant sections of the country. Nine fellowships are offered and are open to general competition.

GRADUATE STUDY.

These are held for one year, with the privilege of one re-election; and each pays the holder four hundred dollars. Every fellow is expected to teach for five hours weekly, and the rest of his or her time is given to advanced study. Fellowships have been gained by a number of women, all of whom, as it happens, have been alumnae of the university and have held their positions for two years; and one of them has been an instructor for several years since the expiration of her fellowship. Last year there were also two scholarships of one hundred and fifty dollars each awarded to women.

The library facilities for both undergraduate and advanced work are exceptionally good. The general University Library contains about thirty thousand books and eight thousand pamphlets, and receives about two hundred periodicals, American and foreign.

LIBRARY FACILITIES.

The City Library of Madison, containing thirteen thousand volumes, is free to students, as is also the State Law Library of about twenty-six thousand volumes. The College of Law has also its own collection of twenty-three hundred books, and there are about the same number in the Woodman Astronomical Library at Washburn Observatory. The library of the State Historical Society, housed in the Society's rooms, at the Capitol offers access to about ninety-eight thousand volumes and sixty-nine thousand pamphlets. It contains besides large stores of manuscript material, and its files of newspapers and periodicals are unusually complete. All of its treasures are most generously placed at the disposal of the university's members, and every courtesy and attention is extended them in the use of the library. From these statements it will be seen that the opportunities for advanced or original work are much better than at other American institutions, a few of the larger Eastern universities being alone excepted; and this is especially true in history and economics. Instruction in the graduate courses is carried on largely according to the seminary method, and students are encouraged to follow out for themselves lines of original investigation. Especially meritorious theses resulting from such work are published by the State in a series of University Studies.

The cost of living in Madison is not high, and necessary expenses at the university can be so reduced as to make a very low sum total. Tuition is free to residents of the State, and to others the rate is only six dollars a term.

THE COST.

The cost of board and lodging averages from five to six dollars a week in private families, while in clubs board alone may be had for from two to two and a half dollars a week. A fee of twelve dollars a year is paid for general expenses. In Ladies' Hall room rent is six dollars a term, and board for the year one hundred and thirty. Lights and heat are furnished at actual cost, about twenty dollars a year, and washing is done at sixty cents a dozen. Instruction in music by competent teachers is charged for at the rate of ten dollars for twenty lessons, and the use of a piano for practice costs from two to five dollars. Of course, the above expenses are slightly changed from time to time, but they have been practically as stated for many years. With regard to other expenses, the latitude of choice is wide, as it is at all other similar institutions. Much or little money is needed, according to the style of living adopted by the student.

So much for dry though useful statistics—for a girl's work at the university; now for her life, if one may draw a line between words so vitally connected. For with all the distractions, and they are many, that beset young and pleasure-loving men and women in the hospitable homes of Madison and in its enticing environs, a student's university work is still the main object of his (or her) life, and his reputation is, perforce, measured by the

standard of his college achievements. This principle may be extended by judicious interpretation even to the invincible football player, whose glory bids fair, as in other colleges to transcend that of faculty and honor-students combined.

But let us see what the university girl does when not in the class-room or laboratory. She is allowed entire liberty, as is the male student, in choosing her boarding place and regulating her habits of life. Each student is as free to act according to personal pleasure as any other citizen of Madison, so long as his or her university work is done satisfactorily. Ladies' Hall is

IN LADIES' HALL.

maintained for those girls whose parents prefer to have them directly under college supervision, but choice of the Hall as a residence is entirely optional, and its regulations are so simple as to allow the girls almost entire liberty. It has accommodations for over sixty girls, and its proximity to the other university buildings and its somewhat cheaper rates make it a popular abiding place.

The rooms are arranged for the most part in suites of three, consisting of a parlor and two bedrooms, in which four girls combine all their energies and resources toward getting as much comfort and fun out of life as possible. They cover their walls with "Kodak" pictures and souvenirs of bygone festivities, without which a girl's room is a howling wilderness; and they fling draperies and cushions broadcast over rocking-chairs and couches, and divans made of pine boxes upholstered by themselves, until the rooms look like a Turkish bazaar, and are voted "regularly stunning" by all beholders. Sometimes a girl stays four years in her rooms at the Hall, and in after years she never thinks of college days without visions of the little parlor in No. —, swarming with girls at all hours of the day and night, and the scene of countless revels, the charm of which can be truly appreciated only by schoolgirls in similar circumstances.

THE ROOMS.

The Hall girls have many a good time that outsiders entirely miss. After supper they dance together in the gymnasium with wild hilarity and with such vigor that a few years ago it was an unwritten law that every girl should remove her linen collar and cuffs

INFORMAL DANCES.

before beginning to dance, lest the tradition of the typical Hall-girl's economy should be contradicted by the size of her laundry bill. It was a comical sight to see the long row of collars—the kind with inside capes—waiting their claimants on the platform where the pianos stood, while the girls flew round the room with handkerchiefs tied round their necks and hair wildly dishevelled.

Moreover, the Hall-girls have midnight feasts—for no girl away from home ever thinks she has regularly enough to eat; and they occasionally taste the sweet delight of breaking one of the few rules. Now and then they feel the thrill, when locked out after tarrying beyond time at a party, of climbing in at a first-floor window instead of ringing the bell. Sometimes they have a mild hazing-party, and often a candy-pull or an impromptu fancy-dress ball. The reminiscences of a group of old Hall-girls are apt to be breezy enough, but their true inwardness can be known to no one who has not passed through similar experiences.

OTHER AMUSEMENTS.

But in general, the girls, whether in the Hall or out of it, live much as they do at home. They study when and how they please, and take exercise when the spirit moves; and they attend parties and go on sleigh-rides and boat-rides if they are socially inclined, or spend the corresponding hours over Latin and mathematics. Most of them dress plainly and work hard; and if once in a while a being bursts upon the college world whose hats and gowns are the wonder of all beholders and the despair of other "co-eds," and whose head is a mite turned by the superabundance of men, the average girl reflects with equanimity that pretty gowns are a practical education in aesthetics, and that, as far as the second count in the indictment goes, familiarity will breed contempt.

DRESS AND MANNERS.

The U. W. girl, being a product of modern civilization, cannot live without clubs and societies. If she is an inveterate "joiner," her activities in this line are many. Five Greek-letter societies—"Kappa Kappa Gamma," "Delta Gamma," "Gamma Phi," "Kappa Alpha Theta" and "Pi Beta Phi"; one German and two English debating clubs,

ORGANIZATIONS.

one Norse society, the "Choral Union," the "Y. W. C. A.," the "University Channing Club," Bible classes in the various churches, French and German conversation classes and private dramatic clubs demand the student's attention and deliberate choice, to say nothing of her own class organization. She may also be on the editorial staff of "The Ægis," a fortnightly literary publication, or on "The Daily Cardinal"; and if she has artistic or humorous proclivities, she is likely to be a member of the "Badger Board."

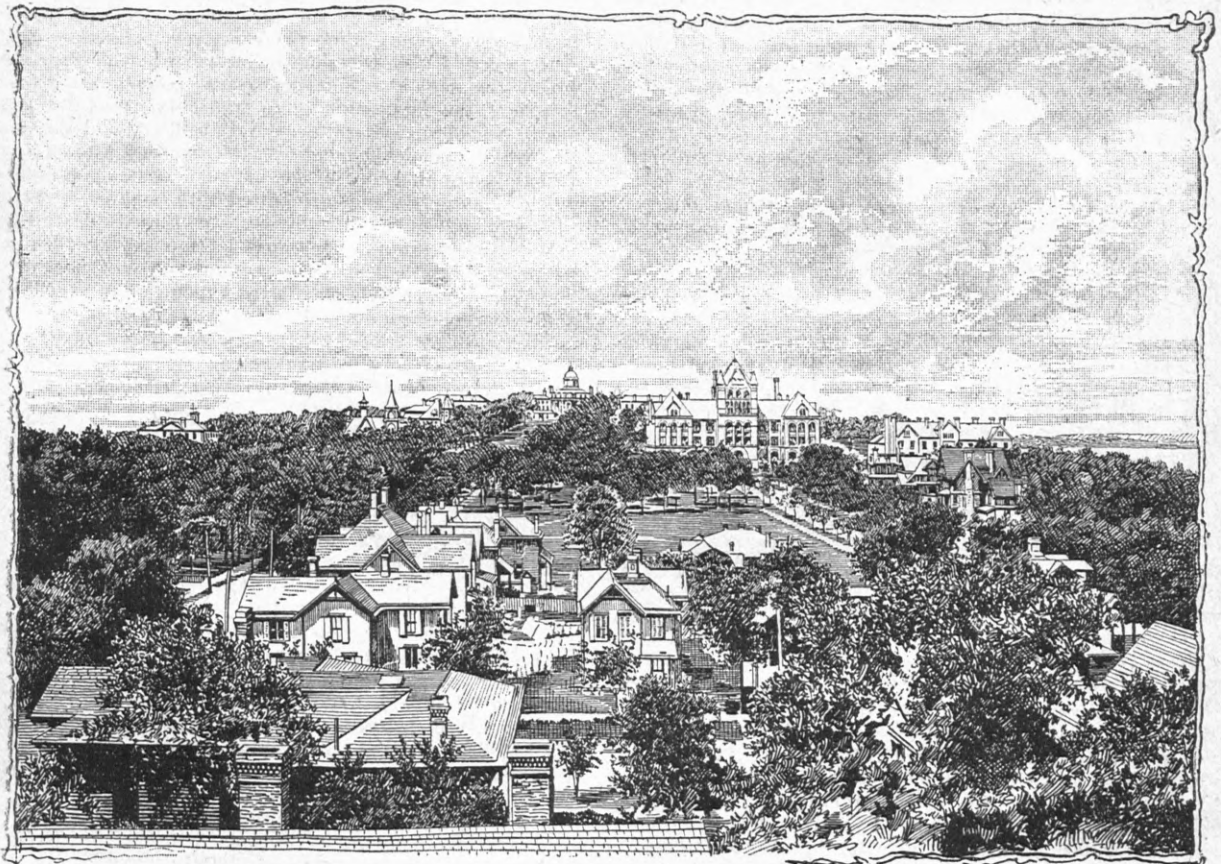
"The Badger" is the college annual, issued every Spring by the Junior class. It contains all manner of statistics—lists of the faculty and students, class histories, and news of the literary societies, fraternities and other college organizations; but its chief feature to most students, and the one that causes its appearance to be looked for with more interest than almost any other college event, is the section devoted to personalities and the year's crop of university jokes. The personal hits are invariably good-natured, and are often

at a ball game, cheering as enthusiastically as the most excited undergraduate. The professors make it a point to be present at the general reception given to new students every Autumn by the Young Men's and Young Women's Christian Associations, although it occurs in the crowded first week; and the students then obtain a most attractive glimpse of the social side of the dreaded faculty. The honored president, Charles Kendall Adams, and his hospitable wife often throw open their beautiful home to the students, and several of the professors give a reception yearly to the members of their classes and their colleagues in the faculty.

The girls' fraternities contain from ten to twenty members each, and the beginning of each year witnesses a lively contest among them for desirable new girls. Fortune varies, of course, from time to time, and every fraternity can usually boast of some girl wrested from the others in a desperate conflict. The most popular girls and the best students are found, now in one chapter,

PUBLICATIONS.

FRATERNITY LIFE.



GENERAL VIEW OF COLLEGE BUILDINGS.

exceedingly pat; and the jokes are usually old friends, sure of a hearty welcome. This publication is handsomely bound, generally in the class colors, and contains a large number of class and fraternity cuts, portraits of new members of the faculty, and humorous illustrations of various kinds, designed by the editors or begged from their more gifted friends.

In "The Badger" the faculty are not spared any more than the students, but the jokes are always well received. In fact, in this, as in other matters, the relation between professor and student is a most cordial one. A personal interest is taken by all the instructors in the members of their classes and in the students whose class officers they are; and the assistance they afford by advising students, not only about regular university work, but also about their other concerns, is sometimes given at the cost of postponing their own work or of losing precious recreation time. Many of them are actively interested in university sports, and more than one professor whose stern eye strikes terror to the careless student's heart, has been seen perched upon a fence

PROFESSOR AND STUDENT.

now in another, and again among the outer barbarians. The experiment of chapter-houses has been tried by all the fraternities, and with different degrees of success. At present two of them are in their own lodges (rented), and the others are not; and the general verdict seems to be that, while far more enjoyable, the chapter-houses are more expensive than other lodgings, and are conducive to an endless waste of time. But with many of Madison's pleasantest homes open to them, university girls find no lack of good quarters, and when four or five congenial souls live in one house, or, better still, when a professor or "elect" layman takes one or two of them into his family, the intimate acquaintance and sympathy which often result are among the most delightful and enduring of university privileges.

The girls have two literary societies, "Laurea" and "Castalia," each of which holds a meeting every Friday evening in rooms in Ladies' Hall. A debate is usually the main feature of the programme, and careful preparation is expected from two speakers on each side. The rest of the evening is devoted to

LITERARY SOCIETIES.

impromptu debates or five-minute speeches, music, recitations, essays, book reviews and the like, together with an occasional treat of tableaux or a short play. At a recent meeting the roll-call was responded to by quotations from the faculty, and the more exuberant spirits greatly enjoyed it. At the business meeting held after the literary session, practical experience is had in parliamentary usage, which, if not sufficient to enable each girl to preside properly herself in all emergencies of a woman's club, at least teaches her to recognize the fact when some one else does so improperly. While this, I admit, is not of great practical avail to others, it is yet a profound sense of satisfaction to the quondam Laurean or Castalian, especially when some product of a girls' polishing school is making the blunders.

For, as a matter of course, every girl who has attended the University of Wisconsin thinks that no other school is quite so good as her *alma mater*. She has taken co-education in its most virulent form, and from the vantage ground of experience, she declares that it contains none of those deadly germs or bacilli that are commonly supposed to swarm in its tissues, and that it has none of the disastrous after-effects that are feared by the prudent individual who has never had it. Better class-work than the average man or woman would do alone; a noticeable absence of silly notions about the opposite sex, due to daily contact of the most matter-of-fact kind; a perceptible broadening of the horizon of both man and woman, thanks to constant association on equal terms in high and earnest aims—these the girl student claims as the positive results of co-education; and many smaller but very important things could be added to the list. A man at this university would never, I firmly believe, stand next a lady at a book-counter and puff smoke directly in her face, or stare offensively at her on the street, as the men of a well-known Eastern college have been known to do toward the girls of a neighboring institution. These may have been individual instances, but for genuine good manners, though not always of the ultra varnished and veneered variety, I say, having tried both, that the co-educated man is ahead. This is due to the

ABOUT CO-EDUCATION.

fact that he looks on the girl he meets at college simply as an agreeable fellow-student, and consequently treats her neither as a lower animal nor as a mysterious and, therefore, adorable creature; and she looks on him in the same way. If the creatures sometimes prove, not mysterious, but mutually adorable, what harm is done? The experiment is apt to turn out better than those that are more blindly made.

Much more could be told of a girl's life and work at the University of Wisconsin. There are warm May days, when boating has just begun and the university woods are full of flowers; June days, when no mortal girl can keep her mind on the lecture while her eyes are straying from some upper window over blue Mendota, enticing her to fling law and logic to the winds; Autumn afternoons, when the lake off the university shore is alive with boats, and the gorgeous coloring of the wooded slopes chases away every thought of to-morrow's lessons; Winter afternoons, gay with skating and ice-boating; and frosty nights, when the hills are thick with coasters. A ten-mile walk around Monona, or a drive of nearly thirty around Mendota is something to long for again, and an occasional visit to the Legislature makes the feminine student wonder that our laws are as clear as they are, considering that they emanate from such a smoky atmosphere. Every graduate recalls with regret excited class-meetings, class-parties where some one had stolen the ice-cream, and pleasant receptions given by the president, the faculty or some fraternity; and she will never again, probably, feel quite such a thrill of wild enthusiasm as that which came over her when the university team won some athletic championship in the inter-collegiate contests, and the whole army of students celebrated with bonfires, and the racket that only college boys can evoke. All these things are a part of university life; but, once more let me say it, they are only incidentals after all, and the regular course of university work flows steadily through and beyond them, in an ever-broadening and ever-deepening current.

ADA TYNG GRISWOLD, '89.

THE NEXT ARTICLE IN THIS SERIES, TO APPEAR IN THE MARCH NUMBER, WILL BE ON "A GIRL'S LIFE AND WORK AT THE UNIVERSITY OF MICHIGAN."

MOTHER AND SON.

CHAPTER III.—THE MOTHER AS A BUILDER OF CHARACTER.

Many a woman, having been preceded by a long line of intelligent female ancestors, feels herself fully able to cope with most men intellectually. She often says to herself that she is "as good as a man, any day," and she goes on cultivating the gray matter in her brain and the muscle in her arms until they make good her claim in two particulars at least. Some girls are so fortunate as to be given such opportunities for improvement that they become unusually well balanced young women, and afterward, when maternity demands all that they have inherited or have been taught, they are deeply thankful for their early training and education. They see then why their mothers told them many things for which they could see no use while they were learning them, just as Queen Victoria, having been provided at the age of twelve years with a genealogical table of the royal family of England, understood at once the reason for the trend of her education, and, turning to her governess, said, "Now I see why you wished me to study history so well; I did not know I was so near the throne."

Every woman is a queen in her own home, and she must see that she makes a royal one. The influence of the father over his children is not to be underestimated, but he is away from home so much of the time that it is but natural the feelings and impulses of the mother should be of greater weight in developing the children's temperaments and characters. From early morning until they are asleep at night she is their one model. She must guard every point of danger in their mental, moral and physical career, but she must beware of the habit of continual nagging. That will ruin any disposition.

A child can hear the word "Don't" so often that he will become either deaf to the voice of admonition or resentful of interference or correction. A little girl on first entering school was asked her name, and replied that it was Julia. "Julia what?" the teacher asked, and the little one answered with all serious-

ness, "Julia don't." No doubt the teacher and pupils smiled at this naïve reply, and yet it furnished a most serious commentary on the child's home life. It is unfortunate that so few mothers have the patience and self-control to correct properly. To be sure, intelligent correction requires time, and often the power to disregard petty aggravation; and when the mother is ill in body or spirit it seems so much easier to reprove than to argue and persuade. Yet constant scolding harms both mother and child, she growing irritable and impatient under its influence and the little one becoming sullen and indifferent.

If the mere act of giving birth to one or more human beings were the only point to be considered, that alone should cause girls to reflect well before entering into the married state; but there is in addition the duty of caring for and rightly leading the souls that are to be thus created, and this makes the responsibility of a mother weighty indeed. However, maidens will go on, as they have done from the beginning, listening to lovers' vows and lightly taking upon themselves wifehood and probable motherhood, with scarcely a thought beyond the wedding day. But some mothers do think these things over and fully realize what is expected of them, though sometimes they grow faint-hearted and wonder if they are doing their whole duty. They examine their conduct from day to day, and when they feel they have made a mistake they endeavor to rectify it.

Fully alive to her maternal duty was the mother whose care of her son we have been following, and in the discharge of that duty she gave him advice on every subject that could possibly have a bearing upon a youth's life. "Study yourself," she would say to him, "and do not be too sure. You must not trust too much in your own strength, for we are all apt to flatter ourselves. Before you sleep at night think over the actions of the day and call to mind if you have done an injury to any one or been untrue to yourself, for the foundation of true joy is in

the conscience. It is your duty to make your life a pleasure and a profit to as large a circle as possible; but if not to a number, you can at least make it so to yourself. When Megara, the capital of ancient Hellas, was taken, Demetrius asked the philosopher Stilpo what he had lost. He replied, 'Nothing, for I had all that I could call my own about me.' Yet the enemy had then taken his estates, his wife and his children and subdued his country. 'I have saved all my goods,' he continued, 'my justice, my courage, my temperance, my prudence.' Perhaps we cannot all be philosophers, but we can learn to bear our losses and misfortunes bravely and uncomplainingly."

"But that is rather hard to do sometimes, mother," said the boy. "When I have set my heart on a certain thing it goes terribly against the grain to give it up."

"Yes, but it may not be best for you to have that certain thing. I believe in a personal God, my son, and he does indeed seem to try us 'as silver is tried.' In many instances what appears at first to be a misfortune becomes to us an advantage. God is a generous father, but He does not repay us with worldly pleasures for serving Him. It seems hard to us to see good men and women suffer all sorts of afflictions, but everything goes by comparison. One person may think himself the most miserable and luckless of beings, but if he will look about him he will find some one far more unfortunate. We must look below us, not above, if we wish to appreciate our surroundings."

The mother could sympathize with her boy when he acknowledged his envy because some of his young friends had many things that he had long desired, and she comforted him as best she could. She assured him that people who were older and wiser than himself were continually breaking the tenth commandment, but that he must fight against his desires and strive to be contented. She dwelt earnestly upon the point that if we could ask God for but one blessing, we should pray without ceasing for contentment, since without it everything the world can give us will not make us happy, while with it a very humble lot will become perfectly agreeable; nor did she neglect to point out that the world is so full of longing for the unattainable that most men live constantly in the future, without trying to make the best of the present.

To teach the boy the evil of gambling, she drew his attention to the custom among his associates of playing marbles "for keeps," an expression that contains much more of meaning than of elegance. Most boys play thus, innocently, of course; yet the practice is as plainly gambling as the mad tempting of fortune on the tables of Monte Carlo; and the mother, using the familiar game as an illustration, plainly showed her meaning. She pictured a gambling room, and the men who frequent it, and spoke forcibly of the excitement, the bitter words, the ruin and despair and the occasional murder or suicide. Nothing, she urged, could produce a longer train of evils, and the boy saw it all in her vivid description, and then and there resolved never to play a game of chance.

"Work is what you must look forward to," she said, "not luck. It is the strongest and best of educators. All that is lofty in us is revealed through work, and it is the great promoter of civilization. In the very early days of Italy the highest civic dignitaries worked with their hands, and it was only after the higher classes in Rome had become idle and luxurious that the Empire fell. Pliny tells us, as you have read, my son, that after the wars, the victorious generals again tilled the soil, themselves following the plow. Indolence is more to be guarded against than any other tendency of our nature, for it is, perhaps, more general in the human race than any other characteristic. Burton says: 'Idleness is the bane of body and mind, the nurse of naughtiness, the chief mother of all mischief, one of the seven deadly sins, the devil's cushion, his pillow and chief reposal.' We all wish to possess, but few of us are willing to do the work which is the price of attainment."

Every mother should show her boy how closely energy and work are related. Without the first, the other is impossible. A gruff old Norseman used to say, "I believe neither in idols nor demons; I put my sole trust in my own strength of body and soul." He knew what energy and determination could do for a man. It is energy that forces a man through weary drudgery and helps him up to the crowning point of his ambition. In the prosaic struggle of life great talent does not guarantee success half so surely as do steadiness of purpose and strength of will. Sir Thomas Buxton believed that a man might be what he pleased, and so he said to his son:—

"You are now at that period of your life, in which you must make a turn to the right or the left. You must now give proofs of principle, determination, and strength of mind; or you must

sink into idleness, and acquire the habits and character of a desultory, ineffective young man; and if once you fall to that point, you will find it no easy matter to rise again. I am sure that a young man may be very much what he pleases. In my own case it was so. Much of my happiness, and all of my prosperity in life, have resulted from the change I made at my age. If you seriously resolve to be energetic and industrious, depend upon it that you will for your whole life have reason to rejoice that you were wise enough to form and to act upon that determination."

Day by day the wise mother leads her son on, making every endeavor in her power to cultivate in him all the traits that go to make up a perfect character. It takes no small amount of patience and perseverance on her part to do this, but she has long ago determined to develop in him every good quality of which she may find a trace, and she has further resolved that where she cannot find natural excellence she will make it; for goodness can be implanted in the human heart when it is not already there. It is a plant of ready growth if the cultivator is a wise and loving mother, but pruning and care are necessary, and many mothers lose all hope of success after a few failures. But no one should ever despair; perseverance must be the watchword in such cases, and it generally brings good results.

Every mother should give her son an understanding of the value of money by making him a small allowance and requiring him to live within it. In no other way can she so emphatically teach him economy. We are always complaining of the inequality of fortunes, yet we fail to see the cause. Socrates asks in the "Economy" of Xenophon, "How is it that some men live in abundance and have something to spare, while others can scarcely obtain the necessities of life, and at the same time run in debt?" and Isomachus replies, "Because the former occupy themselves with their business, while the latter neglect it." That is the idea. An idle or thriftless man never becomes great. He does not value time, and is unwilling to labor for the results he hopes for. An old Pagan proverb says, "Labor is the price which the gods have set upon all that is excellent," and even in our enlightened Christian times we cannot find a saying fraught with more wisdom.

One need not be parsimonious, but it is necessary to have in reserve an amount sufficient to maintain one's family when sickness or old age comes. It is well for every young man or woman to save a portion of each week's earnings, no matter how small they may be. We all know for what low wages too many people are working, and how difficult it is for them to make ends meet, without giving a thought to laying by for a rainy day; in many cases such saving is impossible, but where it is done, especially by young men, who are inclined to be reckless with their money, there are good results in more ways than one. When a man begins to accumulate property, he naturally becomes more industrious and steady. He loses his socialistic propensities if he ever had them, and no longer feels it a personal grievance because other men are independent.

Every boy should be allowed amusements suited to his age, always in moderation. Too much pleasure would unfit him for great work, because it would dwarf the better qualities of his mind. It is effort, not idleness, which makes men successful. Mirabeau said that his early years in a great measure disinherited the succeeding ones, and dissipated a great part of his vital powers. It is probable that his life was too easy, for difficulties and obstacles are our best teachers. When a young man continues trying after he has failed repeatedly, there cannot be the smallest doubt of his ultimate success. Encounters with obstructions increase the strength and augment the skill. The road to success is certainly a steep one, and obstacles are only to be overcome by meeting and surmounting them. The mother must impress these great truths upon her son by beginning with the small affairs of his life, which are seemingly unimportant, but are really far-reaching in effect.

Reverence for religion is another necessary stone in the foundation of a perfect character, and from the time a boy is old enough to lisp the baby prayer, "Now I lay me down to sleep," his mother must teach him to love and reverence God and His word. Love of God is the beginning of religion, making us grateful, self-sacrificing, merciful, humble and forgiving. All else springs from it; it shows us that there is a sublimity in the eternal results of life. This is the religion which our Saviour taught, and is the religion for the youth, as well as for the mature man. Without it, no mind can be complete and well rounded, no matter how cultivated and educated; but with it as a crowning trait, a boy's character will certainly be all else that his mother need hope for.

MAUDE C. MURRAY.

A FLAG FÊTE FOR WASHINGTON'S BIRTHDAY.

ARRANGED BY MRS. LILLA VILES-WYMAN.



IT is particularly appropriate to give a distinctly patriotic entertainment on the birthday of him who stood foremost among the men who long ago laid the foundations of our nation; and nothing could be better for the purpose than a flag festival, which could be given some such suggestive title as "The Flags of the Nations" or "A National Salute to Washington."

Represent each of the principal, or, perhaps we should say, the most picturesque nations, by two or four maidens carrying appropriate flags. Choose the girls to accord as nearly as possible with the types they are to portray—those with dark hair and eyes for Spain and Italy, fair-haired, blue-eyed damsels for Germany, plump, roly-poly figures for Holland, and so on. Also pay much attention to costuming, as correctness and good taste in this part of the preparations will add

immensely to the *ensemble*. The fête can, of course, be satisfactorily presented with all the girls in white frocks and with the various national colors only in their sashes; but complete characteristic costumes more than pay for the additional work they occasion by doubling the attractiveness of the pageants with their bright colors and pretty shapes.

If a careful and artistic selection of hues is made, very effective costumes can be developed in inexpensive materials. Those who have had little or no experience in this line should consult books on costuming. All public libraries in cities and large towns contain illustrated works that give full details regarding national costumes; and "Masquerade and Carnival," published by the Butterick Publishing Co. at 2s. or 50 cents, is abundantly suggestive and will afford all the help that is ordinarily needed.

If space permits, have four girls for every nation presented, as the massing of large numbers is very desirable. National flags measuring eighteen by twenty-seven inches, or a little larger, should be used, and those for foreign nations can be procured for a trifling sum, while American flags can be bought still more cheaply. The Scotch flag shows a red lion on a yellow ground, but instead of this could be provided a home-made yellow flag with a thistle and two or three leaves of green paper or cambric pasted upon it.

As for music, appropriate airs can be found in a book entitled "Songs of All Nations," which may be procured from any large music-publishing house.

At the rear of the stage place a large picture-frame. Have a carpenter construct a foundation of pine boards, carefully cover it with yellow cambric or cheese-cloth and arrange a small puffed piece of the material, brightened with a few coarse spatters of gold paint, to imitate a gilt moulding. If gas or electricity is not available, secure brackets at regular intervals on the back of the frame on all sides, and on them place lamps with tin reflectors. In front of the frame arrange a dark, heavy curtain, suspending it from the top by rings that slide on a wire or pole so it can be easily and quickly drawn aside to show the pictures.

Have the frame rest on a platform that is two or three steps above the stage. Each set should first be displayed through it as a picture, and the girls should then step out of the frame and down the steps, and, after the special flag movement, should stand in the places assigned to them. If the stage is too small to accommodate the picture and the standing girls and still leave

room for the flag and dancing figures, have steps built from the stage to the floor, and reserve part of the latter for the dances.

Select some one to act as stage manager or director who has a knowledge of drilling, calisthenics and Delsarte training; and if the national dancing steps are to be added, obtain the services of a dancing teacher. These steps are far too numerous and complicated to be described and explained in a single article; indeed, an entire volume would hardly do them justice without some personal instruction.

THE PICTURES.

ENGLAND.—Music, "God Save the Queen" and "Rule Britannia." When the drapery is drawn aside let it show four maidens bearing English flags, two kneeling and two standing; sailors in the rear standing shoulder to shoulder, with arms locked, and at each side a little Jack Tar, or midshipmite, with folded arms. If possible, have a background painted to represent the deck of a ship and water beyond. After allowing a few moments to display the picture, have the music change from "God Save the Queen" to "Rule Britannia," and during the few chords of modulation from one key to the other, let the four girls step out of the frame and go through a special flag movement or else dance a few pretty steps of the sailors' hornpipe. When this is finished the girls should take graceful standing positions at both sides of the stage.

THE LITTLE MIDSHIPMITE.



FRANCE.

As soon as the girls in any picture leave the frame the curtain should be closed and the next set should be in readiness to step into place. The director can present the nations in any preferred order, but it is suggested, as most appropriate and effective, that England be first and America last.

FRANCE.—Music, "La Marseillaise." As the curtain is drawn

the four maidens should be standing in line in the military posture of "salute." Every detail of costume and movement should be *chic* and suggestive of French taste and vivacity. Each maiden should step out, roll up her flag, draw it from an imaginary scabbard, hold it like a sword, take an expert fencing attitude, and then advance, retreat, thrust, lunge and parry. In the poses the girls should picture defeat, triumph, presentation of sword (flag), forgiveness, and, before places are taken at the sides, a return of the flag.

GERMANY.—Music, "The Watch on the Rhine." For the picture, let the four maidens represent the "Watch." The pose should be strong and animated, and after the girls step down they should act the words of the first verse with a pantomimic movement of the flags.

ITALY.—Music, the "Italian National Air," or one of the numerous boat songs or serenades, among which "Santa Lucia" and "The Carnival of Venice" are most pleasing to the average ear. Present a Venetian boat scene, with a gondola and gondoliers; and after the picture let the girls, with Italian flags attached to their paddles, gracefully execute a few artistic steps and poses.

SWITZERLAND.—Music, "Ranz des Vaches" or Eckert's "Swiss Song." Have a background of mountains and Swiss cottages. This entire presentation might be given in the frame. The group assumes a listening attitude; the *châlet* horn is heard, at first faintly, and is answered by the group with a yodel; and both the call and answer are repeated, and may be followed by a Swiss warble or yodel song, with echo, or by the ever-popular "Châlet Horn," with horn or cornet obligato.

SWEDEN.—Music, "Swedish Wedding March." Picture a wedding procession, and have the special four flag-bearers execute a few steps of the "Brollup" or "Spring Dance," or let a selected quartette sing one of the Swedish part songs which are so weirdly beautiful.

IRELAND.—Music, "Saint Patrick's Day in the Morning" or "The Wearin' of the Green." Any characteristic Celtic

scene may be presented, but a few steps of an Irish reel or jig seem a necessity, and should be danced in a rollicking manner.

SCOTLAND.—Music, "The Campbells are Coming." In the picture a Highlander with bagpipes would be a valuable addition, and so would bagpipe music for the dance. The peculiar sounds can be closely imitated with a clarinet and violins. The dancers may walk down the stage, cross the flags upon the floor and execute a few steps of the Scotch "sword dance" about and over the flags, after which they should take up their flags and fall back to their allotted places.

SPAIN.—Music, "El Bilboa," the "Spanish National March," a selection from "Carmen" or "La Cuchouca." Picture, a dancing girl surrounded by Spanish students with mandolins and guitars. After the girls step out of the frame they may dance a few steps of the *cachuca*, using flags in place of castanets; or, if the maidens can sing better than they can dance, they may give some such selection as "Estudiantina" or "La Paloma" accompanied by the lithe, sinuous movements of the body and arms and the coquettish and expressive glances that are so characteristic of genuine Spanish dancers.

HOLLAND.—Music, the "National Song of Holland." The picture could be a copy of some old Dutch painting or of a well known picture representing Dutch fisher folk. A grotesque dance in clattering wooden shoes would prove very effective.

Other nations can be quite as easily represented. For Russia the music could be the "National Hymn," "La Troika," "La Czarine" or some other Russian air; and it should be performed with much spirit, accompanied by a cracking of whips and a jingling of sleigh-bells. For Austria could be chosen the "Austrian Song" or Scharwenka's "Polish Dance." Greece could be represented by the "National Song" or any other soft, dreamy music; and the maidens could be robed in the ever-popular white Grecian gowns and could assume Delsartean poses and attitudes. Music from "The Mikado" would be strongly suggestive of Japan, while for Hungarian gypsies could be played any of the wild, weird Hungarian dances or *czardas*. "The Caravan," an Oriental march, by Asch, would be very appropriate for one of the Eastern lands, the costumes of which are particularly attractive.

AMERICA.—Music, "Yankee Doodle," "Hail Columbia" and "The Star-Spangled Banner." America being the youngest of the great nations, let it be represented by sixteen girls ranging from ten to twelve years of age, choosing such as are nice dancers. In the picture mass them all gracefully, the front row kneeling, the second standing and the others raised on a platform formed by placing a plank across two empty boxes and covering this whole arrangement with white bunting or a flag. As the girls, being very close together, might find it rather awkward to step down from the picture, close the drapery after the exhibition, have the girls form according to

size behind the frame and let them dance out from there, the tallest and most graceful girls leading and the others following in rotation. They will then be ready to present the flag dance as described below.

Each girl should hold her flag at her right shoulder and should daintily catch up her skirt with her left hand and hold it out. It is necessary to have the girls at least an arm's length apart, for if there were the least hint of crowding, the effect would be spoiled. Amateurs almost invariably have a strong tendency to huddle together like a flock of sheep, and the di-

rector must expect this fault and must repeat the instructions until each girl has learned to take and to keep the position that is advantageous to herself. Also impress upon the girls that by assuming an attitude of listlessness or neglecting any of the little details they will bring discredit both upon themselves and upon their instructor. Remember that perfection in little things is sure to make the whole a grand success, and also that the dance requires plenty of life and animation.

The position of the arms is one of the little things that need attention. Gracefully curved lines are required, and the arms should, therefore, be held out widely from the body, with the elbows rounded and wrists held high, and with the dress grasped lightly and daintily between the thumb and finger of each hand. The girl who *clutches* her dress in the false attitude pictured, with her arms forming ugly angles, invariably dances with a corresponding lack of grace, and generally has the appearance of being too tired to move.

Another fault that is frequently noted, even in very good dancers, is the raising of the feet incorrectly, especially from the fourth position. Require the dancers to take line practice in pointing the toe in the fourth position on the floor and then in the fourth in elevation, which means simply to lift the foot ten or twelve inches, with the toe pointed downward, not upward. In raising the foot the novice usually points the toe up-



CORRECT POSITION.



FALSE POSITION.

ward, thus showing the sole of the foot and producing a very awkward and inelegant position.

The fundamental principle of the entrance step is the plain polka. Carry or dash the right foot to the fourth position in elevation (count 4); right foot to fourth position on the floor (count 1); close left up to right (count 2); slide right forward to fourth position (count 3); dash left forward to fourth in elevation (count 4). Do the same with the left foot, and so on. This step should be performed with all possible daintiness and lightness. Execute it six removes forward, on the seventh turn about in station with a sort of pirouette, and on the eighth pose with the flag raised and held over the head. Count: Right, 2-3, left, 2-3, right, 2-3, left, 2-3, right, 2-3, left, 2-3, turn, 2-3, pose, 2-3. The pose should be with the weight on the left leg and the right foot pointing.

With this step the girls should follow the leader round in a circle, and should then change the step to a very brisk polka, with much spring and a little hop; let them go once round with this step and then down the center to the front where they must turn alternately to the right and left, forming two files that pass back and meet to form one straight line at the rear of the stage, all facing front. (See diagram I.)

The next figure is called, in military parlance, front open file, and the children should perform it several times until they perfectly understand the placing and positions. As the director counts one the two

girls at the center start forward, taking sixteen steps; at three the girl at each side walks forward fourteen steps; at five the next one at each side marches forward twelve steps, and so on in order as the leader counts seven, nine, eleven, thirteen and fifteen. (See diagram II.)

When this is well understood take up the dancing movement, which is a heel-and-toe polka. Right heel to the fourth position front, swaying the body front and holding out the flag (count 1); right toe to fourth position back, swaying the body erect and waving the flag over the head (count 2); forward with polka step, commencing with right foot (count 3 and 4). Repeat with left foot (count 1, 2, 3 and 4). The two girls in front dance first, and when the movement begins again with the right foot the next two start, and so on, all in their turn.

This step being continued, the next figure brings the girls into a circular formation. The leaders dance respectively to the right and left and all the others follow; and when the last girl at each side reaches the front all turn about and find themselves in a circle, as indicated at diagram III. All face inward, join hands, slide four steps to the left (count 1, 2, 3, 4), break into sets of four, four hands round to the left (count 8) and join hands again in large circle (count 4). This figure is repeated three times, ending with the girls in a large circle. See diagram IV.)

The circle parts at the front of the stage, and the leaders, who are at the rear, slide down the center with hands joined, and the other girls follow, also joining hands. The couples pass through the parted circle, turn alternately to the right and left, march to the rear, meet at the center and join to form fours, as at diagram V. The fours march forward to about the center of the stage, the girls in each four join hands and the ranks form a five-pointed star, thus:

Lines 1 and 4 wheel about to form the vertical lines of the star or cross, one line facing to the right and the other to the left. Lines 2 and 3 slide-chassez respectively to the right and left, forming the horizontal arms of the star. The girls in lines 2 and 3 face about so that line 2 faces line 1 and line 3 faces line 4. The members of lines 1 and 4 join hands and raise them high to form arches, and the girls in lines 2 and 3 slide-chassez under

the arches till they reach their proper places. Lines 2 and 3 face about so that all the ranks can follow one another round in the star, and the circular motion is continued until line 1 is facing front when all follow that line down the stage to the front. Here the lines break up into couples, who turn alternately to the right and left, pass back and form a straight line across the rear of the stage. During this figure the girls must keep up the same sliding step, which must be performed with much life and vigor. (See diagrams VI and VII.)

The girls are now in a single rank, all facing front, and each one holding out her dress with both hands (the flag and dress being both in the right hand). Each girl springs on left foot and at the same time points right to fifth position behind (count 1); springs on left and at the same time dashes right to second in

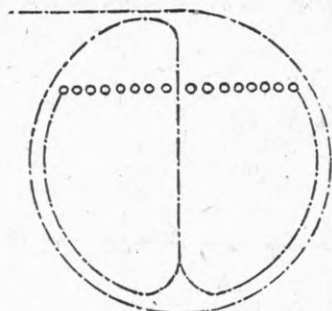


DIAGRAM I.

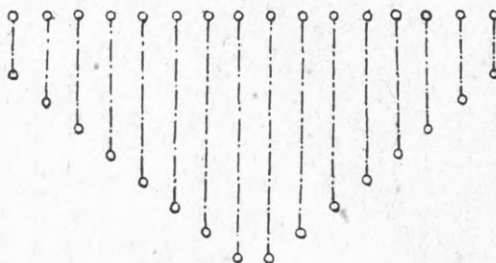


DIAGRAM II.

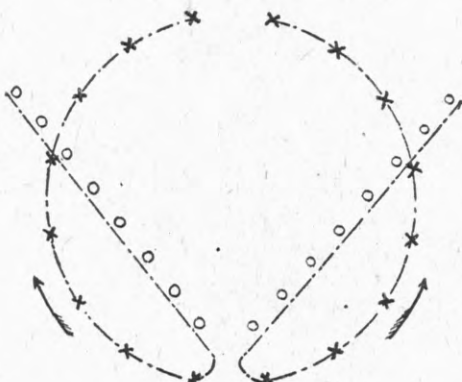


DIAGRAM III.

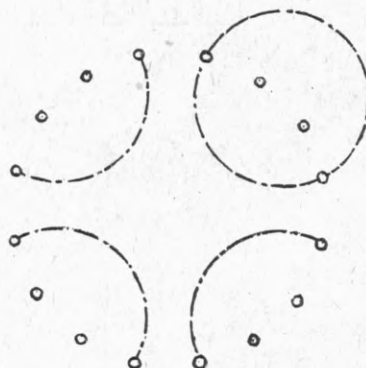


DIAGRAM IV.

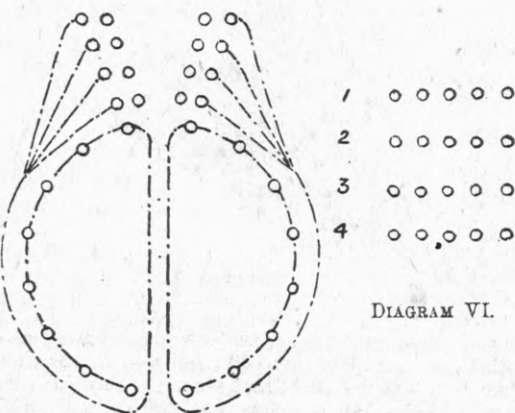


DIAGRAM V.



DIAGRAM VI.

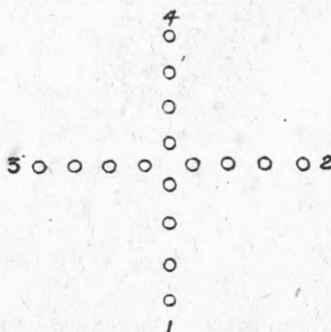


DIAGRAM VII.

elevation (count 2); springs on left and points right to fifth position front (count 3); springs on left and dashes right to second in elevation front (count 4); and slides four steps with right foot obliquely to the right (count 1, 2, 3, 4). This series is repeated, commencing with the opposite foot and sliding obliquely to the left; and then both movements are repeated. The girls polka from the ends to form a V-shaped line in front of the frame, and they kneel with faces front, crossing flags by couples. (Diagram VIII.)

Just as the dance is finishing show a picture in the frame of the Goddess of Liberty. Hold the tableau for a few moments—Liberty in the frame, the little American-flag dancers kneeling in front, and the others standing at the sides with their flags held aloft. (See diagram IX.) The music must then change to "Hail Columbia," and Liberty must step out of the frame and walk to the center and the Americans group closely about her.

Ensemble—Dance and Finale.—The others form in three circles about the central group, ten in the first circle, fourteen in the second and sixteen in the third. All dance about in the circles with a lively hop-polka step, the girls in the center and in the second circle moving to the left, and those in the first and third circles to the right. (See diagram X.)

At a preconcerted signal all break quickly into a star formation. The circle of ten are already almost in place to form the center; and the members of the other two rings form the bases of the five points, leaving the extreme positions unoccupied. Then fifteen of the Americans dart out, three to each point, and kneeling, complete the star very prettily. (See diagram XI.) Then one of the dancers at the rear of the stage pushes a box to the center, and in the final tableau "Liberty" stands upon it with the remain-

ing American. When the tableau is arranged the drapery parts at the rear and shows a picture of George Washington, whereupon the music changes to "The Star-Spangled Banner," and after a sufficient pause the curtain closes with a chorus, a general waving of flags and plenty of red fire.

No mention has been made of men or boys in connection with this entertainment, principally because young women and girls take more kindly to this sort of thing and are generally more ready to give their time for the necessary drilling and rehearsals. However, if members of the sterner sex can be persuaded to take part in the pictures and dances, the effectiveness of the scenes will be greatly increased.

If I have departed somewhat from the severe correctness of strictly national airs, my excuse is that the substitutes will be better known to the average audience. Thus the music of Japan would be quite unfamiliar to American ears, while the strains of "The Mikado" are well known and are certainly suggestive of Japan and the Japanese. If among the available talent the director can find a good quartette or even a solo voice, it would be very pretty during one of the pictures to have the proper national air sung behind the scenes.

It is extremely important to have each representation short and crisp. No dances should last longer than three or four minutes.

Be sure that there will be no waits between the pictures; have all the people so well drilled that they will take their places readily and correctly. In drilling,

time each set to see how quickly the girls can pose themselves with little or no assistance from the director.

The painted backgrounds may, of course, be dispensed with and a plain, neutral-tinted, inconspicuous drapery used instead.

rate and especially interesting department is devoted to illustrations and directions for many new and original designs in Cross-Stitch for embroidering garments made of checked gingham, shepherd's-check woollens and all sorts of plain goods, and also patterns for Darned Net. Price, 6d. or 15 cents.

PATTERNS BY MAIL.—In ordering patterns by mail, either from this office or from any of our agencies, be careful to give your post-office address in full. When patterns are desired for ladies, the number and size of each should be carefully stated; when patterns for misses, girls, boys or little folks are needed, the number, size and age should be given in each instance.

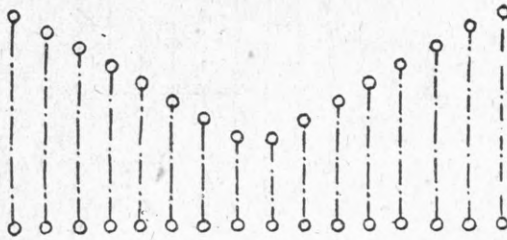


DIAGRAM VIII.

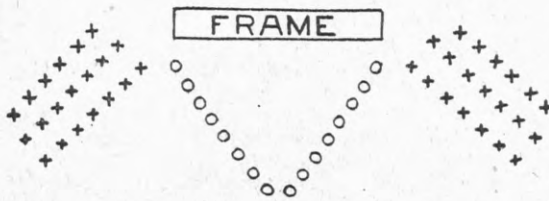


DIAGRAM IX.

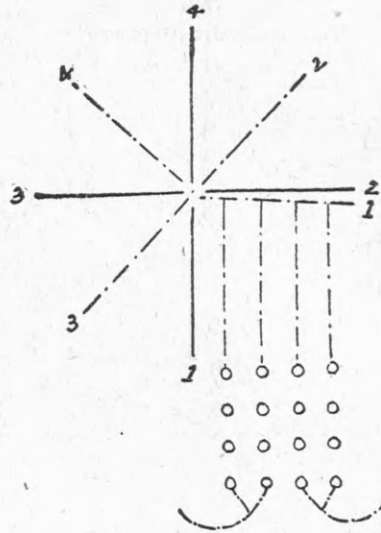


DIAGRAM VII.



DIAGRAM X.

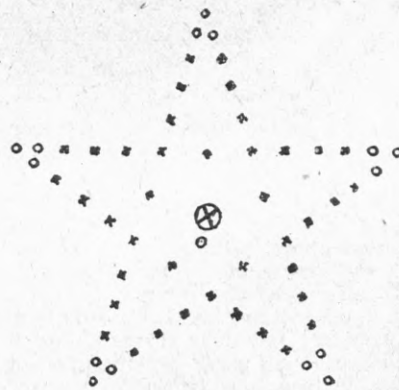


DIAGRAM XI.

SMOCKING, FANCY STITCHES AND CROSS-STITCH AND DARNED-NET DESIGNS.—This pamphlet, which is one of the most popular of the Pamphlet Series, is devoted to the illustration and description of the English and American methods of Smocking, and also of numerous Fancy Stitches that may be appropriately used in connection with smocking, as well as independently, for the decoration of various garments. Among the stitches thus presented are Plain and Fancy Feather-Stitching, Cat-Stitching and Herring-Bone, Briar, Chain and Loop Stitches. The work also offers numerous suggestions for the tasteful application of smocking to the many different articles of apparel for which this decoration is appropriate; and a sepa-

KINDERGARTEN PAPERS.—No. 6.

THE FOURTH GIFT.—PART I.

ILLUSTRATION
No. 148.

THE fourth kindergarten gift (see illustration No. 148) is another, two-inch wooden cube of the same size as those of the second and third gifts. This cube is divided by four cuttings into eight parallelepipeds. These cuttings will be designated as one vertical and three horizontal, three vertical and one horizontal, or four vertical, according to the position of the gift. (Illustrations Nos. 149 and 150.) The position usually adopted in starting is the one arranging one vertical and three horizontal cuts. For convenience the parallelepipeds will be called bricks, because their dimensions are

in the same proportion to one another as are those of a building brick, the latter being two inches thick, four inches wide and eight inches long, while each brick in the gift measures one-half inch, by one inch, by two inches. Thus, the width is twice the thickness and the length twice the

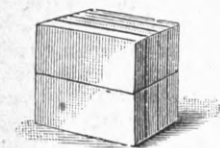


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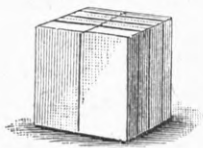


ILLUSTRATION No. 150.



ILLUSTRATION No. 151.

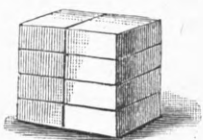


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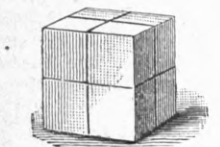


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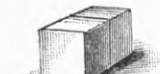


ILLUSTRATION No. 155.

width or four times the thickness. (Illustration No. 151.)

The fourth gift follows the third in a logical way. (Illustrations Nos. 152 and 153.) Both are made of the same material, wood, and they are alike in shape, weight and bulk. Both are wholes divided into eight equal parts, to be used for new combinations and constructions. The third gift has parts that are each like the whole in form and proportion, but the parts of the fourth gift are unlike the whole, and their dimensions are unequal. The unequal dimensions, the new use of one half, and the laws of balance and communicated motion are the main characteristics of this plaything, and these characteristics are best learned by experiences through play. By a carefully directed handling of the gift the thought embodied in it may be brought to the child's consciousness. He really *knows* the form as regards faces, dimensions, proportions and the relation of parts to the whole; he can use the material intelligently and creatively; but he is not to be called upon to formulate or abstract this knowledge.

The faces of both the third and fourth gifts, as wholes, are square. Their lines are all right lines, and, therefore, their angles are all right angles. With the third gift the square faces are so constantly before the child that he soon gains a true conception of a square, while the use of the gift gives him experience of a form not square; and this leads up to the fourth gift. The latter is suggested in the third by the union of two cubes face to face, which form a parallelepiped of the same length, width and height as two bricks of the fourth. Two cubes are equal in volume to two bricks; therefore, one cube is equal to one brick. This will come to the child from his handling of the two forms. He will see that if a brick be cut in half breadth-wise and one part placed above the other, the cube will be formed. This may be illustrated in clay or soap. The wholes of both gifts are equal, and so are the halves, quarters and eighths; therefore, solids may be equal, though differing in form. (Illustrations Nos. 154 and 155.)

The faces of the third and fourth gifts differ, as indicated by the following statement:

In the third gift—

Top and bottom faces are respectively four squares.
Front and back faces are respectively four squares,
Right and left faces are respectively four squares.

Therefore, all the faces are squares.

In the fourth gift—

Top and bottom faces are respectively two oblongs.
Front and back faces are respectively eight oblongs.
Right and left faces are respectively four oblongs.

Therefore, all the faces are oblongs. All the faces of each brick are oblongs of various sizes, and the child must be brought to see this clearly to fix the concept of an oblong in his mind.

It has been shown that the divisions of both gifts are alike in volume. In appearance—

The halves of the fourth gift are like the halves of the third gift.

The quarters of the fourth gift are like the quarters of the third gift, but

The eighths of the fourth gift are unlike the eighths of the third gift.

A cube of the third gift is a rectangular prism having six square faces. A brick of the fourth gift is a rectangular prism having six oblong faces. The brick, like the cube, has six faces, eight corners and twelve edges. The faces of the brick are in three pairs: two broad faces, two long, narrow faces and two short, narrow faces.

The broad faces are two inches long and one inch wide.

The long, narrow faces are two inches long and half an inch wide.

The short, narrow faces are one inch long and half an inch wide.

The fourth gift exceeds the third in possibilities of position. The cube can only stand, and it presents either a square face or a corner. While the cube is always the same height, the brick can be tall, short or medium. Like the child, it can stand, sit or lie down. Each brick can be placed in nine different positions. These positions are standing, lying and sitting (illus-

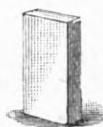


ILLUSTRATION No. 156. ILLUSTRATION No. 157. ILLUSTRATION No. 158.

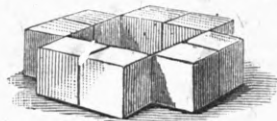


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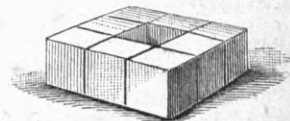


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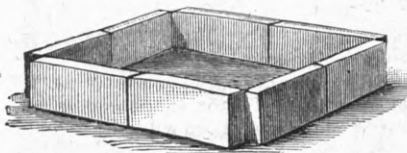
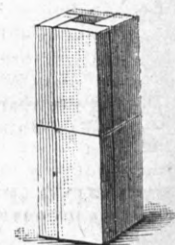


ILLUSTRATION No. 161.

ILLUSTRATION
No. 162.

trations Nos. 156, 157 and 158), three of each. The brick may *stand* with its broad face, its long, narrow face or its corner toward you; it may *lie* with its long, narrow face, its short, narrow face or its corner toward you; it may *sit* with its broad face, its short, narrow face or its corner toward you. These positions include the directions, right and left, front and back, up and down and diagonal, previously presented; and they give a more distinct meaning to the terms perpendicular and horizontal.

In the cubes of the third gift the measurements are confined to one inch, while in the bricks of the fourth gift the two new measurements of two inches and a half inch appear. In the third gift the number three is brought out in the three cuttings, and in the fourth this is emphasized in the three horizontal cuttings, three vertical cuttings (when on long, narrow faces), and three pairs of faces in each brick.

The fourth gift also possesses advantages for the enclosure of space. The largest quadrilateral enclosure possible with the third gift is four square inches (illustration No. 159), and the smallest is one square inch (illustration No. 160). The largest enclosure possible with the fourth gift is sixteen square inches (illustration No. 161), and the smallest is one-quarter square inch (illustration No. 162).

By placing the bricks of the fourth gift on their short, narrow faces, one upon another, we can form a pile sixteen inches high (illustration No. 163); by placing them on their long, narrow faces a pile eight inches high (illustration No. 164); and by placing them on their broad

pared. They are alike. Then observe the resemblance between the gifts as wholes, as halves, as quarters and as eighths, and bring out the distinguishing peculiarities. Let the children measure and compare the new surface and find and talk about other oblong things, as tables, books, mats, pictures, etc. The brick is made of wood, and wood comes from a tree. Examine all the faces of the two gifts as wholes. Give exercises on the different positions of a single brick, on the ways bricks may touch each other, and on the various positions of quarters and halves, as well as the positions of the whole gift. Compare two bricks with two cubes, to lead the children to see that one brick and one cube are equal. Compare the heights of the piles formed with the two gifts, beginning with one cube and one brick, and leading up to the pile eight inches high in the third gift and that sixteen inches high in the fourth. Also give the enclosing of space, the covering of space and the building of walls.

Find edges on top running front and back; also at the bottom; at the right and left running up and down; front and back running up and down; right and left. Let the children fix the corners as two on top in front, two on top at the back, two below in front, two below at the back. Work with the fourth gift cultivates exactness and precision as to position and close attention to language. From twenty minutes to half an hour each day is sufficient time for the gift lesson. The concentration required would be harmful if too prolonged. After the lesson the children should be allowed a short time to make what they choose and should be encouraged to invent.

Moral and social relations may be cultivated by letting the children work as a community, one building a school, another a railway station and another a church or a store. Each child thus makes something for the common good of all. Explain moral obligations and interdependence.

To make the gift at home, procure from a carpenter a stick eighteen inches long, one inch wide and half an inch thick, and saw it in two-inch lengths. The extra length allows for waste in sawing.

Sequences will be given principally by dictation. The following sequence shows how the games and songs may be illustrated in the gift work:

"This is the meadow, where all the long day
Ten little frolicsome lambs are at play.

These are the measures the good farmer brings
Salt in, or corn-meal and other good things.

This is the lambkins' own big water-trough,
Drink, little lambkins, and then scamper off.

This is the rack where in Winter they feed;
Hay makes a very good dinner indeed.

These are the big shears to shear the old sheep;
Dear little lambkins their soft wool may keep.

Here with its big double doors shut so tight,
This is the barn where they all sleep at night." *

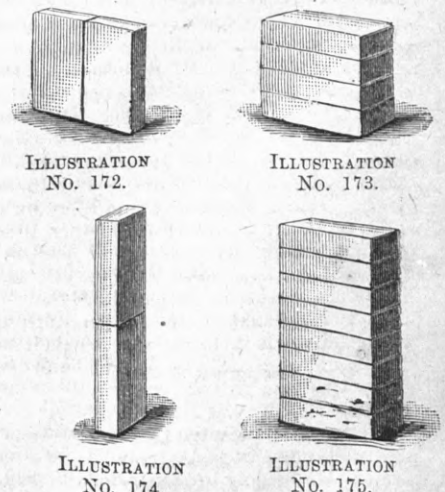
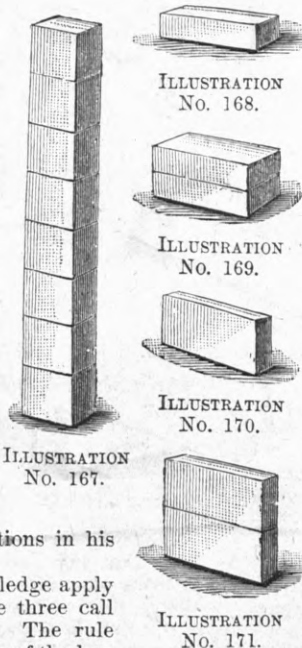
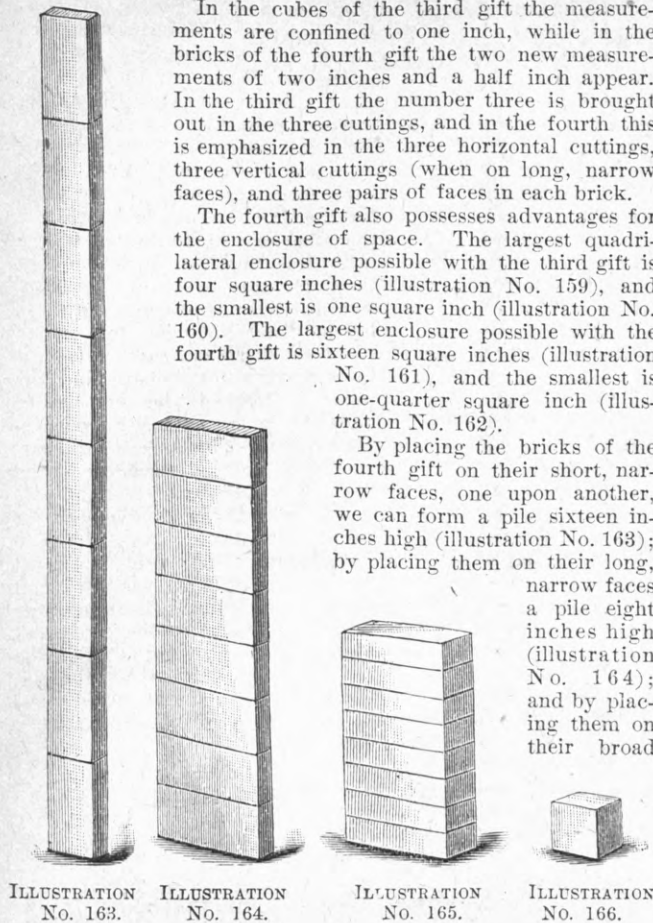
Open the box in the usual way, and arrange the gift to show one vertical and three horizontal cuttings, with the short, narrow faces front. Take the right-hand brick on top and place it on its long, narrow face, with the broad face front, four inches back from the edge of the table. Now place the left-hand brick on top four inches back of the first one and in a corresponding position. Lay the

faces a pile four inches in height (illustration No. 165). In the third gift the piles can be no less than one inch (illustration No. 166) or more than eight inches (illustration No. 167) in height. In the fourth we can get a height of half an inch (illustration No. 168), of one inch in two ways (illustrations Nos. 169 and 170), of two inches in three ways (illustrations Nos. 171, 172 and 173), of four inches in two ways (illustrations Nos. 174 and 175), and of eight inches in two ways (illustrations Nos. 176 and 177).

The law of equilibrium may be explained by placing the center of the broad face of one brick across the end of another. (Illustration No. 178.) Communicated motion may be illustrated by standing the bricks in a row and then pushing the last or first toward the one next it. (Illustrations Nos. 179 and 180.) The greater possibilities of the fourth gift lead the child to further development, to a greater knowledge of form and number, and he can make better constructions in his building.

Forms of life, beauty and knowledge apply to this gift as to the third. The three call for doing, feeling and thinking. The rule given last month as to the opening of the box applies also to the fourth gift. The latter should stand as a whole before the child; he should begin his work with it as a whole, and he should return it to the box as a whole. This rule, with the use of all the parts, and the working of opposites, must be strictly observed in the gift work.

In presenting the fourth gift, the two boxes may first be com-



* *Nursery Finger Plays*, by Emilie Poulsson, published by Lothrop Publishing Company, Boston, Mass. Idea of sequence from *The Kindergarten Magazine*, March, 1891.

next two bricks respectively at the right and left on their long, narrow faces, with the short, narrow faces front; and the next two diagonally on their long, narrow faces, one at the right-hand corner at the back and the other at the left-hand corner in front. There will then be only two places not filled in the fence, one at the right-hand corner in front and the other opposite it at the left-hand at the back; close these gaps in the fence with the last two bricks on their long, narrow faces, and let all the bricks touch at their corners. This will make a strong fence around the meadow for the little lambs. (Illustration No. 181.)

Soon the farmer comes to feed them. To build the measures for the salt and corn-meal, first find the brick at the right-hand side, place the one next it at the back so that it will stand right and left, with its short, narrow face touching the broad face of the first brick. Now find the one touching the latter in front, and turn it like the one just placed. These three bricks make the sides and back of one measure. For the bottom, slip the brick that stands in front of the fence in between the two sides on its broad face. One measure is now finished, and another must be made like it, of the bricks that form the left side of the fence. These

in front of the handle. Place the remaining two bricks in a like position at the left-hand corner. These are the big shears. (Illustration No. 185.)

The lambs go to the barn at night. Stand on end the bricks that make the blades of the shears. Join two by their long, narrow faces and place them four inches back from the edge of the table for the front of the barn, and put the other two in the same way a little less than an inch back of these for the back of the barn. Find the right-hand bricks of those left on the table, and put one of these on its short, narrow face at the right end of the barn, and the other similarly at the left end, to close the ends. Join the remaining two bricks by their short, narrow faces, and lay them across the top. Now the barn is tight and warm, with its big double doors in front. (Illustration No. 186.)

To rebuild the cube, make a little square of the two bricks on top of the barn; form another square of those at the right and left, and place it on top of the others; then add those at the front and at the back.

SARA MILLER KIRBY.

Mrs. Kirby will be glad to Answer any Question or Furnish any Information regarding Kindergarten Work. Letters to her should be Addressed Care of the Editor of the DELINEATOR.

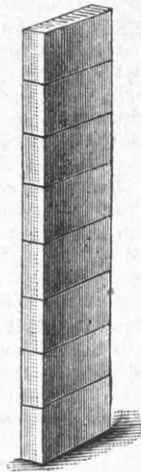


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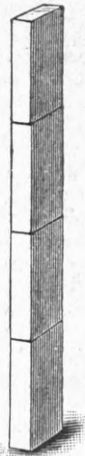


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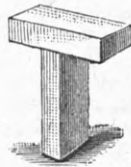
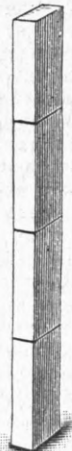


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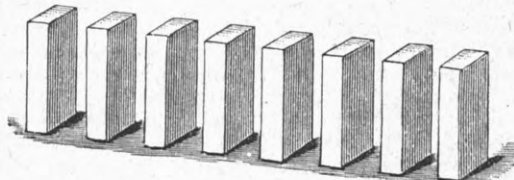


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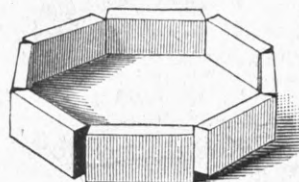


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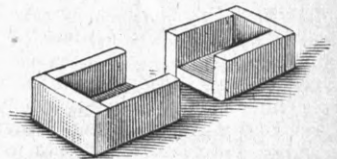


ILLUSTRATION No. 182.

are the measures. (Illustration No. 182.) When the lambs are thirsty, make the water-trough by joining the two measures. (See Illustration No. 183.)

For the hay-rack, leave the bottom of the trough for the rack; stand the two bricks in front and the one at the right end on their long, narrow faces, with one end of each on the bottom bricks, and equal spaces between them; and place the ones at the back of the trough for the little stalls at the back. (Illustration No. 184.)

Now when it is time to shear the old sheep take the two bricks in front, stand them on their long, narrow faces, and join them by their broad faces at the right. Put together the two at the back in the same way, and join to the first two by the short, narrow faces, all running right and left. This is the handle of the shears. Take the two bricks lying down, turn them on their long, narrow faces, join by their short, narrow faces, and join to the right-hand corner

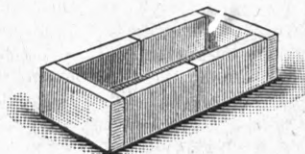


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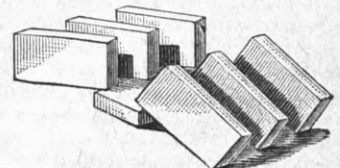


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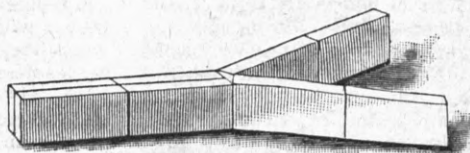


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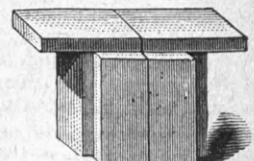


ILLUSTRATION No. 186.

A WOMAN'S PAMPHLET.—The value of pure toilet and flavoring extracts can scarcely be overestimated, yet every woman knows that purity is the quality which is most conspicuously lacking in the majority of such articles offered in the shops. To enable those who doubt the reliability of manufactured perfumes and cooking extracts to make them easily and cheaply at home, we have published a valuable little pamphlet entitled "Ex-

tracts and Beverages," in which are presented full and explicit instructions for preparing a large assortment of delicious syrups, refreshing beverages, colognes, extracts, etc. All the recipes and directions are of such a nature that they can be followed by any one, with the aid of the implements and utensils which may be found in the average home. Price, 6d. or 15 cents.

THE HOME.

FOURTH PAPER.—ITS SANITATION.

There are people who exclaim with more or less impatience, "Our forefathers never heard of microbes or sanitation, yet they lived longer and enjoyed a higher average of health than we do with all the modern ideas that are preached and practised"; but few of those who display such skepticism regarding recent hygienic discoveries seek for an intelligent apprehension of the differences between our ancestors' modes of living and our own. The men and women of half a century ago were habitually active and were nourished by simple foods. What are called "made dishes," those alluring enemies of the gastric nerves, were until late years almost if not quite unknown in the majority of well-to-do families, and not a few of the housekeepers who were acquainted with their mysteries had too little spare time to prepare them often, while others deemed such dainties wickedly extravagant self-indulgences by means of which the Evil One sought to destroy men's souls. Certainly through the increasing taste for rich and highly flavored foods the evil spirit of indigestion has of late gained too firm a hold on most of us.

From both a scientific and a practical point of view sanitation is clearly necessary, and cannot be too seriously studied and applied to every-day conditions, because we as a people have become so weakened by our excessive indulgence in unwholesome luxuries, that few of us are capable of digesting and thus destroying those little enemies which we take in with our breaths in dusty rooms and with impure drinking water. Of course, housekeepers are not often microscopists; they cannot if they would determine visually between harmful and harmless bacteria, nor need they be able to do so; but they can maintain perfect purity in and about their homes. They can also learn to tell from conditions which of the two kinds of bacteria are present—whether the harmless sort or the more delicately organized unwholesome variety. The former are constantly at war with the latter, and by destroying them spare humanity much peril.

There is very general ignorance upon this subject, most people being wholly unaware of the existence of bacteria, and consequently of the places where swarms of the mischievous kind may be expected; and against this lack of information our most distinguished scientists have entered upon a vigorous campaign by organizing a scheme of instruction which has already been accepted in many of the advanced schools and colleges, notably in the University of Chicago, where a chair has been given to sanitation and is as highly honored as those devoted to philosophy, history, mathematics or any other profound branch. The important bearing of sanitation upon sociology is recognized by the greatest thinkers and the wisest philanthropists—men who are striving for the preservation of *life*, not of a mere dyspeptic existence.

The health of a family depends largely upon the cleanliness of the air that is breathed and the purity of the nourishment consumed. Showers wash the atmosphere outdoors and deposit its floating bacteria in the soil, where they are absorbed by plant life; and when this occurs the air becomes pure and wholesome. This natural process has rightly been taken as a suggestion for indoor sanitation, for Nature's examples are usually intended for commands. Rain is an excellent disinfectant.

Inside the home much is left to the intelligence and conscientiousness of the mistress, who must be constantly vigilant, and especially so in warm, moist weather, and also during and after illness. Women should, therefore, be particularly well informed regarding household sanitation. Nature's methods are perfect, but man often interferes with them, sometimes wholly defeating their intentions. Civilization compels him to live inside walls and beneath a roof, so that rain cannot wash away the more or less poisonous dust that is constantly gathering, nor can winds from cleaner spaces rush in and purify the enclosed air. Because of civilization, then, those who have the management of dwellings cannot be too intelligent or too watchful of sanitary conditions.

Regarding the cellar it is only necessary to reiterate advice given in a former paper. It must be kept free from all sorts of decaying matter, even the smallest scraps of fruit or vegetable being dangerous if allowed to decompose; and where dampness is unavoidable, it must be made innocuous by frequent sprinklings of chloride of lime or pulverized copperas. Both these

disinfectants are inexpensive, and the latter is the less objectionable to sensitive nostrils that are offended by any odor that hints of an impurity close at hand.

The kitchen needs very efficient sanitary arrangements. Poisonous bacteria thrive vigorously in unclean sinks and sink drains. In fact, those useful accessories are allowed to breed pests in many a home where the mistress is watchful at every other point, but is either ignorant or heedless of the enemies that lurk within such easy reach. Nothing is more unwholesome than a wooden drain-pipe from the kitchen, provided it is not frequently purified. Such pipes are common in country houses that are inexpensively constructed, and when their use is unavoidable, they should receive constant care.

Grease in the sink is a very prolific cause of disease. It cannot but accumulate from dishes and utensils, and it clings to both wooden and metallic waste-pipes, although more readily and tenaciously to the former. With it usually adhere very small bits of vegetable matter which, while decaying, shelter and nourish mischievous bacteria; and besides, the grease will clog the drain after a time and, being impervious to cold water, will become both a menace and an inconvenience. Indeed, a kitchen drain is sure to become stopped unless it is frequently washed out with some powerful solvent that will liquify, combine with or alter the grease, and at the same time destroy all vegetable or animal particles that cling with it to the inner surface of the pipe.

This purification should take place at least once a week in Summer and not less frequently than once a month in Winter. The surest and simplest cleansing agent for wooden or iron drains is a strong solution of potash or washing soda made with boiling water. The sink should first be scrubbed with soap-suds, and then the solution should be dashed while very hot over the entire surface. After the liquid has run off, rapidly pour a generous quantity, also very hot, directly into the drain pipe, which is sure to need purification most.

In the country, where there cannot be an extended system of sewerage, drain-pipes often lead only into the near-by earth, the expectation being that all waste will take care of itself. This the sewage usually does, but sooner or later it festers and sends forth vicious airs, while some of the liquid is likely to find its way by filtration through the earth into the drinking supply, which is thus transformed into an unsuspected but none the less dangerous enemy to health. A much better plan than the use of wooden drain-pipes or of pipes that terminate too near the house, is to dig a small pit not very far from the back door and merely fill it with loose, clean earth; into this all waste water may be safely cast, provided (and this is important) that the earth in the pit is sprinkled once a week with a little unslacked lime, chloride of lime or sulphate of iron.

To be sure, this mode of disposing of dish and wash water is not as convenient as that which includes a sink and drain, but it is the only really safe plan that is also cheap. The pit may, and indeed, should be cleared out once a month or oftener (once a week is none too frequent in Summer); and its contents will be found invaluable for fertilizing. Fresh, dry earth must again be cast loosely in to become charged in turn with liquid impurities that will make it a rich nourishment for vegetation. This simple process is a close imitation of Nature's system of filtering the air with rains and depositing its defilement upon the earth, where they are eagerly welcomed. Such an arrangement would be needless in a sewered city, but drain-pipes both in and out of town require tireless and unending care to keep them in a state of reasonable wholesomeness.

Unclean mops and scrubbing-brushes are both offensive and dangerous. If they are not dried quickly after use, and even if they are and give off an unpleasant odor, they are certain to produce the germs of disease. When no longer required for use, such implements should be immediately cleaned, and this washing should occasionally be a bath in a strong solution of washing soda. Both mops and scrubbing-brushes should if possible be dried outdoors in the sun.

Cisterns should be cleaned out as often as possible, and if cistern water must be drunk, it should first be boiled and allowed to settle. The lower the supply of water in a cistern, the more likely it is to be unwholesome; and the more prolonged

the drought, the more undesirable is the first subsequent fall of water, because it has brought down through an atmosphere too long uncleaned by rain an accumulation of impurities. Who of us has not exclaimed, "How delicious it is to breathe!" after a long-delayed shower.

Dust in a house is always a menace to health, and it is especially dangerous to those whose lungs or throats are sensitive. Even when so fine as to be invisible to the unaided eye, it may and often does contain germs of disease that have been left by earlier occupants of the house or, perhaps, been introduced through our own neglect in omitting to purify and disinfect after an illness in the family.

Feather-dusters and all whisk-brooms for removing dust are abominations. Hangings should be shaken or beaten in the open air, and dust should be wiped from wooden surfaces with a cloth, moistened if necessary. Dry dusting-cloths should be often shaken outdoors, or over an open fire, or into a fire-place that has a strong draft, to keep what has been accumulated from being again deposited in the house.

It is both amazing and appalling to those who have only been partially acquainted with the methods by which disease-producing micro-organisms preserve themselves, to learn of the rapidity with which they increase in a moderate temperature. The coldest weather fails to destroy them, merely hindering or postponing their increase; and they will keep alive in dust for years and years. In fact, no one knows how long they can remain inactive when dried, and still be able to do mischief when breathed into the warm, moist air-passages of human beings whose vitality is not sufficient to resist them or whose digestive organs are not powerful enough to consume them. These facts are mentioned to show to housekeepers the importance of absolute cleanliness. If dust is never allowed to gather upon hangings and other beautiful house appointments, they will always show their full artistic beauty, and they will possess an additional charm to those whose minds have been opened to the danger that is often allowed to lurk in them.

The walls and the tops of the cornices should, if possible, be wiped off twice a year with a slightly moistened cloth. A broom wrapped in a towel that is a trifle wet should be passed over papered or distempered walls, except when distemper is very delicate and its tint evasive, in which case the cut side of half a loaf of moderately stale wheat bread may be passed lightly over the surface. The latter treatment will remove every particle of dust and is one of the most approved modes of sanitation for a room in which a person ill with a contagious malady has been nursed; and in addition to making walls hygienically pure, it will freshen dulled surfaces when nothing else can be applied to them.

Sofas, chairs and other upholstered furnishings in ordinary use should have a weekly beating with a wicker contrivance that is made for the purpose and sold at the house-furnishing stores.

Advice and suggestions are offered in this chapter that would not be out of place in a medical paper, but the writer feels that no apology is needed for their introduction here. "A prevention of preventable disease" is the first duty of a home-maker, because most ailments may be kept at bay by intelligent watchfulness; hence one cannot too strongly urge household sanitation, which is only the bringing about of absolute purity in the home. Delicately bred college women have been voluntarily living by the year in New York's most uncleanly and overcrowded down-town neighborhoods, and they have easily maintained perfect health. To those about them their way of living is one long lesson in the maintenance of domestic and personal cleanliness, and the example is as noble as it is invaluable to mothers who are very poor and have hitherto kept their families in needless squalor. These high-minded gentlewomen mingle daily with the lowly and the ignorant, instructing them earnestly in better, safer and more comfortable methods of ordering their home life. But the poor are not the only persons who are unfamiliar with that best of conditions—purity!

A. BUCHANAN.

AROUND THE TEA-TABLE.

It has been said that women will fall readily into any extravagance as long as it is the fashion, but that this is more or less of a libel upon the sex has been proved in many cases, and notably in that of the new style of hair-dressing. In point of fact, the general woman is slow to adopt a fashion that really lessens her attractiveness, and it cannot be denied that there are comparatively few faces to which the latest coiffure is quite becoming. Hair parted in the middle and waved down over the ears is certain to be trying to the majority of types, and every woman who admires the arrangement on someone else will do well to consult her mirror before adopting it herself. Some youthful faces look especially pretty with this coiffure, and others look too severe and mature.

It is now some time since the hair was worn parted at the center, and it must be remembered that when the style was last followed, a becoming little fringe was worn that softened the lines of the face, and the ears were not covered, while there were not a few who, like the little girl, arranged a pretty curl in the middle of the forehead. The fringe and curl softened the severe effect of the parting, but both of these features are missing in the coiffure of to-day, which is, therefore, only to be accepted after mature deliberation as to its becomingness. The rule still holds that the style of hair-dressing which is most becoming to the individual woman is also the most fashionable in her particular case.

Fluffs and furbelows galore are the keynote of seasonable attire. Much is included under this head, but nothing more important than the pretty trifles which my lady makes up for neck decorations. Lace is used with profuse liberality in these improving accessories, and old laces that have not seen the light for years are being brought out to provide a charming finish for gowns that are *passé*. Dresses are now made in such a way that collars of any suitable color or material can be worn with

them, and it is thus an easy matter to brighten them up or materially change their effect.

A vast body of women are confronted with the problem of dressing well on a small allowance, and very many of them have solved it to their entire satisfaction. The shrewd, careful dresser has found that nothing is more useful in a limited wardrobe than silk waists. Of these she has at least two, and she does not choose expensive silks for them, but is certain to make them up very daintily, with a bit of lace or ribbon at the throat of each to give a smart finishing touch. A silk waist may be worn with any dark skirt, and in such a combination one is certain to be well dressed. Independent waists and skirts cause a considerable saving, while producing the effect of a variety of costumes. With one silk dress and two or three pretty waists a woman can array herself appropriately and attractively for almost any occasion.

An experienced jeweller makes the assertion that few women know how to adjust their brooches and lace-pins. It is the general habit, he says, to grasp a brooch by the setting and thus work it into the gown at the throat, with the result that the ornament soon needs repairing. The proper method is to take the pin proper (not the top or setting) between the thumb and fingers and press it through the cloth, holding the setting only when clasp the pretty trifle. All jewelry set with precious stones must be very gently handled, for the settings are easily bent, and a very slight displacement would be sufficient to loosen the gems.

A jewel-case that is at the same time an excellent hiding-place for the pins and rings in ordinary use may be easily made and concealed beneath a large satin bow. For the foundation use a round piece of cardboard about six inches in diameter, covering it with cotton wadding. Upon this sew upstanding rings of cardboard lined with cotton and use them for little pockets. Sew an edge of narrow lace to a broad band of ribbon, shirr the ribbon to form a deep frill and dispose the frill to cover the

JEWELS AND JEWEL-CASES.

SUGGESTIONS ABOUT DRESS.

jewel-case, fastening it at the center under a rosette or large bow of ribbon. Such a case makes a dainty trifle for the dressing-table or bureau, and no one would suspect that there were treasures hidden beneath it.

A pretty bedroom has come to be the chief aim of the tasteful home-maker. Her parlor may be more handsomely furnished, but it is not likely to be so charmingly arranged as is the cosy apartment that tells of its occupant's care and daintiness in its every feature.

THE DRESSING-TABLE.

When there are several windows in a bedroom, so that there is no scarcity of light, it is a good plan to place the dressing-table against one of them. The window may be curtained with delicate cretonne, which will make a charming background for the table. The curtain should hang straight, but with ample fulness; and the dressing-table mirror should have its own drapery falling gracefully at each side from the top. In a cleverly arranged white-and-blue room the window curtains are of pale-blue cretonne figured with tiny white flowers, and the dressing-case is draped with white cheese-cloth.

One may be the possessor of the daintiest underwear and yet know so little how to launder it that it will retain its beauty but a very short while and will quickly wear out. Silk underwear of good quality is expensive at the start, but as it will last for years with proper care, it is in the end cheaper than less costly kinds that do not yield such good service. The wise woman washes these garments with her own hands and thus ensures a good return for her investment.

SILK UNDERWEAR.

The proper method of laundering silk underwear is by no means difficult. Dissolve a handful of borax in a pail of lukewarm water and soak the garments in the water for fifteen minutes. Then prepare a good suds with white soap, making it about blood warm; hot water would make the silk harsh and wrinkly. Rub the garment, in the suds as lightly as possible, and do not wring them, but squeeze the moisture out very carefully. Then rinse in two waters of the same temperature and hang to dry without wringing.

Plain silk hose may be washed in the same way, but lace stockings in delicate tints should always be washed in naphtha. Turn the stockings wrong side out, shake them free of dust, lay flat in an earthen ware dish and cover with naphtha. Squeeze them and lift them back and forth in the naphtha, and rinse in clear naphtha. After the latter fluid has settled it may be poured from the sediment and used to clean less delicate textures. The stockings should be well aired until all odor is gone. Naphtha should never be used in a room where there are lights or a fire.

Silk garments should not be sprinkled for ironing, but should be rolled in a thick towel wrung out of clear water, and after an hour pressed with a heavy iron that is not too hot. A knit garment should always be ironed lengthwise, and care should be taken that there are no wrinkles on the under side.

A noted New York specialist who is an acknowledged authority on skin diseases believes firmly in the efficacy of hot water as a curative agent for a poor complexion. His theory is that all complexional defects are an outward and visible sign of an inward

THE USES OF HOT WATER.

rebellion on the part of Nature against the kind and quality of the food eaten. In other words, he claims that indigestible food causes pimples and muddiness of the skin, and that by using care in the choice of edibles and by taking plenty of hot water, any woman can greatly improve her complexion.

It is not so difficult to drink hot water as is commonly believed. A cupful should be taken before breakfast every morning to cleanse the stomach, and a generous supply through the day; and the discouraged woman whose mirror tells her only too plainly that her eyes are dull and her skin yellow and rough, will be surprised to find how little there is that is disagreeable in the remedy, and how quickly its results will be apparent. A quart of hot water every day is none too much to commence with, and in extreme cases of gastritis the physician referred to, who swears all his patients to secrecy regarding the exact quantity prescribed, insists on three quarts as the daily allowance.

Hot-water treatment is not entirely new, as it was originally

Beginning with March and continuing through twelve numbers, MRS. ROGER A. PRYOR will contribute a series of articles on the Etiquette of Polite Society under the title of THE SOCIAL CODE.

prescribed with great success for extreme stoutness by a London specialist. The patient was put upon an allowance of one pound of cooked fish and one pound of lean cooked meat a day, with a pint of hot water every two hours, to be sipped at intervals. The fish and meat were distributed in meals according to the taste of the patient, but vegetables, bread, milk and all other foods were prohibited. Under this rigid diet the weight of one person decreased fifty pounds in four months. The regimen was then slightly modified by the addition of two small slices of bread and butter at breakfast and supper, and milk and sugar in a cup of tea in the morning and at night; and after six months the ordinary diet was resumed with no perceptible increase in flesh. Those who have exhausted all the processes for reducing their weight may take heart and try this one.

The tasteful woman's home is first and last an artistic one in these last-of-the-century days. This does not of necessity mean that the furnishings are costly, for they may be quite the reverse; but it is in the blending of colors that such a dwelling is sure to excel.

THE ARTISTIC HOME.

In one pretty parlor which I often enter is an old-fashioned couch that is as pleasing to the eye as it is restful to the body. Not long since it began to look decidedly shabby, and as the owner could not afford the cost of new upholstery, she draped it with an electric-blue cover, throwing the folds over the back and ends. This drapery was not a regulation couch-cover, which would have cost double the sum that could be spared. Instead, a chenille portière was purchased, the superfluous length cut off, and the fringe replaced upon the new hem, and the result was an artistic and very inexpensive couch-cover.

Upon the couch are piled three pretty cushions, one covered with white silk showing a tiny yellow stripe, another with plain dark-red silk, and the third with cream-colored silk bearing pale-olive geometrical designs. The combination of colors effected by the couch-cover and cushions is extremely agreeable, being rich but not startling. There is no carpet upon the hardwood floor of this small parlor, but in front of the couch is a rug having a dark-blue ground marked with traceries in which white and old-rose are skilfully interwoven and blended.

Among the small accessories that do so much to give a dwelling a comfortable, home-like appearance, perhaps the most pleasing to refined tastes are pretty books scattered carelessly about where they will be a constant temptation to those who love to read. For books bound in the beautiful but perishable bindings that are now so popular, the dainty house-mistress makes covers that cleverly suggest their contents. Thus, for her white-and-gold copy of Browning a friend of mine has a cover of old-rose moiré silk, across which is painted a straggling, withered bough supporting a sober brown thrush, with these lines traced below:

"He sings each song twice over
Lest you should think he never could recapture
The first fine careless rapture!"

Another original book-cover is that for her copy of Thomas à Kempis, which is suggestively made of genuine sack-cloth. Still another, now enclosing the latest novel, but intended for use in general reading, is made of gray linen and bound with pale-blue ribbon. On one side is a spray of bachelor's-buttons done very naturally in pretty blue tints, and on the other are these three inscriptions printed with an ordinary pen and writing ink and separated from one another with double lines, also made with pen and ink:—

"He swore the world, as he could prove,
Was made of nothing else but love and fighting.
Just so romances are, for what is in them all
But love and battles?"

"She shuts the dear, dear book that made her weep,
Puts out the light, and turns away to sleep."

"'Tis in books the chief
Of all perfections to be plain and brief."

With plenty of books in your homes, my dears, you need never feel the lack of rich furnishings. In every bedroom should be placed a few choice volumes, that the occupants may, if they wish, begin and end the day with beautiful thoughts.

EDNA S. WITHERSPOON.

SUGGESTIONS FOR FAIRS.

Even a handsome gem owes something to its setting, and the executive committee of a fair or bazaar, whose chief object is, naturally, the making of money, will always do well to consider with care the decoration and arrangement of the booths and bowers in which the various articles are to be sold.

The primary requisites for the successful construction of a booth are a good carpenter and plenty of boards suitable for his purpose; but the chairman of the committee on decoration should have all his plans well matured, and, if possible, give the carpenter a rough sketch of how the various booths are to look when completed. With a good framework, all sorts of interesting results are possible, and it must be remembered that inviting surroundings will tempt many extra shekels from the pockets of visitors and secure the sale of numerous articles which, if unattractively placed, might not be disposed of until the final auction sale of undesirables.

Let us suppose that we wish to arrange for booths in which are to be sold Fancy Articles, Perfumery, Confectionery, Art Goods and Furniture, Groceries, Flowers, Dolls, Books and Stationery; and also for a "Lemonade Well," old but always acceptable, a Chocolate Table, a Refreshment Department, and a Photograph Gallery, in which some enterprising amateur will engage to take groups or single pictures, or committees with their booths, by daylight or flashlight, as the case may be.

Materials for decoration are more numerous than formerly. Cheese-cloth still holds a large share of favor among givers of fairs, and mosquito netting, fish-net and tissue paper are always in demand. But prettiest of all is the newer crêpe tissue paper, which is shown in all the bright and delicate shades, the latest novelty having prettily tinted borders washed in roughly three or four inches deep. A little skill in the use of this paper, generally in combination with some other material, secures marvellously artistic results. If the bordered paper is not to be obtained, an industrious young woman with a box of water-colors can quickly wash in a rough but effective border of yellow on white for a daisy table, of purple on lavender for a violet table, or of pink on white, pink on pink or green on white for a table dressed in the colors of the sweet pea, rose, snowball or any other flower that may be chosen. Numberless suggestions for fancy articles made of crêpe paper are given in the pamphlet on this subject published by the Butterick Publishing Co. at 6d. or 15 cents.

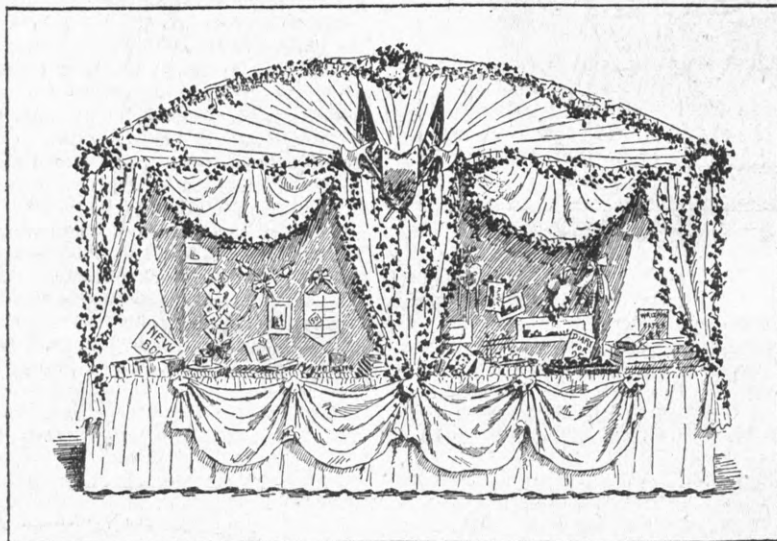
Paper flowers and vines make very effective decorations, and they need not be despised because they are no longer novel. A remarkably pretty table at a large fair held not long ago in a large city had an arched front made of lattice-work, the frame being tacked together to leave openings about eight inches square; and the entire lattice was wound with light-green tissue

paper cut in strips. A large number of fluffy green and white snowballs, each attached to a small, stout thread, depended from the lattice-work or were grouped about the archway and upon the festoons of green and white cheese-cloth which draped the summery little boudoir; and all good critics acknowledged that the effect was most artistic and delightful.

It must not be forgotten that certain colors which are very beautiful by daylight lose nearly all their glory when illuminated by gas or electricity. Yellow must be somewhat deep in tone to retain its quality in the evening, and the lavender and violet shades are most effective when combined with deeper tones of the same colors. Pink and cerise are extremely pretty for evening decoration, and the former gains brilliancy when used with darker tints. Blue, white and gold is a combination that suggests the tones of a Summer sky and is more satisfactory than blue and white, or blue alone. White and gold, yellow and brown, and pink and green, are also pleasing combinations.

It is quite worth while to select one's costume to harmonize

with or emphasize the colors of the booth, and it is a pretty fancy to decorate each purchaser with a tiny bit of ribbon or a paper favor in these colors. At a recent large fair a pretty violet table at which perfumery was sold was draped within and without with lavender cheese-cloth, and great butterflies with gold bodies and wings of purple and lavender crêpe paper caught up the festoons, while garlands of violets, made of two shades of tissue paper by the children, were gracefully disposed on the draperies at the sides and on the arch above. Two



SUGGESTION FOR BOOK AND STATIONERY TABLE.

of the attendants were dressed in lavender and two in white, and the ensemble was exceedingly pretty.

At a military fair recently held in Brooklyn the artistic decorator in charge successfully reproduced the exterior glories of the "White City." To this end all booths were clothed in purest white, some of them being built in imitation of particular architectural features of the Exposition; and the whole great ceiling was veiled in the blue of a Midsummer sky. The young ladies in attendance were permitted to wear any color they chose, but not a white gown was allowed, lest the effect of the pure-white decorations should be marred.

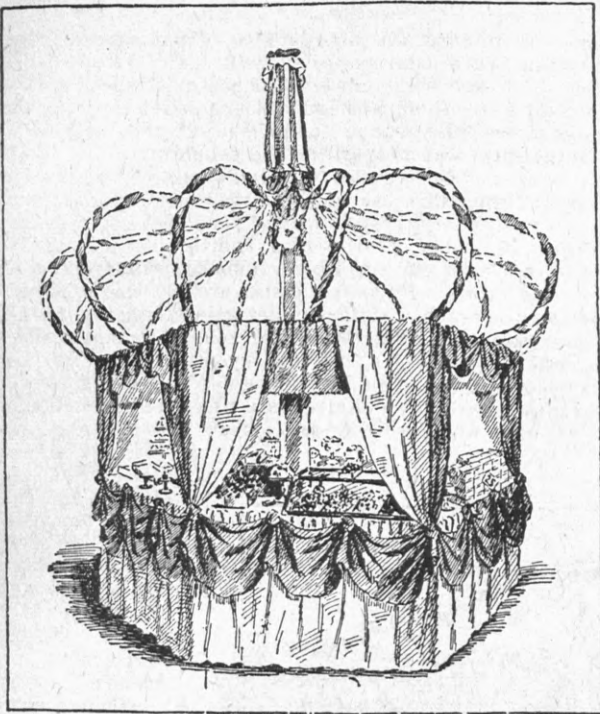
The new cerise tint in crêpe tissue paper lights up brilliantly in the evening, and may be used very successfully with ivy leaves, either real or artificial, or with ferns and asparagus vines. The attendants may wear green or cerise, but not white.

To a certain extent the decorations of a booth may harmonize in idea with the articles to be sold therein. It would obviously be in poor taste to drape a grocery table in blue and white. A "Lemonade Well" should be designed in yellow and white, with a bit of olive-green if liked; and when a large Japanese umbrella, or, if this be lacking, a large umbrella frame daintily hung with yellow, is fastened exactly over the well, the attendant Rebeccas will be very becomingly environed.

The ornamentation of a booth where fancy articles are to be sold should not be elaborate, since the dainty trifles offered to purchasers are themselves decorative and might lose something of their effectiveness among too fanciful surroundings. For the

The first of a series of papers entitled *Experiences of a Training School Life*, arranged by Mrs. Frederic Rhinelander Jones, will be published in the March *DELINEATOR*. These articles will supplement that on *Trained Nursing*, which has already appeared in the *Employments Series*.

sale of groceries a corner should be selected, and the decorations may be in a brilliant red, the shade being especially chosen for evening use. A cool, pleasant tone of green, suggesting



SUGGESTION FOR CONFECTIONERY TABLE.

quiet and seclusion, may be selected for a book and stationery table, and red and white for a confectionery counter.

For a flower table no hue is more effective than pink, and shades of purple and lilac may be suggestively used for a perfumery table. Cream or buff or a Persian or Japanese combination may be selected for a furniture booth, and a rich brown shade with white or cream and a gleam of yellow may suggest the toothsome and fragrant chocolate.

It is a pretty fancy for the designer of each booth to select a flower and model the decorations and costumes closely after the blossom's own plan. I recall especially one table at a fair where scores of pretty art treasures were offered for sale. The bower had been arranged by the fair saleswomen, and it gleamed out so sweetly with its pink-and-white and lavender-and-white decorations that one felt sure that sweet peas must be blooming not far away. Some of the pretty maids were costumed in pink muslin and had little white gauze wings attached to their shoulders; others were in lavender with white wings; and a touch of delicate green appeared somewhere in each dress. For the bower itself pink mosquito-netting was draped over pink cheese-cloth, and pink crêpe paper bordered with a deeper shade of pink covered the front of the table. An arch of lattice-work made by the girls themselves was wound with pink goods and smilax vines.

A daisy table may be easily arranged in yellow and white, or else in medium yellow, with darker masses of the same color or deep-orange to lend richness of tone. White crêpe paper with a yellow border may be used on the front of the table, and daisies of every sort made of paper or muslin may be loosely garlanded upon the side columns. The attendants may wear yellow, white or yellow-and-white gowns.

At the gypsy booth of a certain fair were three pretty brunettes arrayed in the rich crimson, purple and cerise shades suggested by the popular dahlias which milliners are displaying this season, and pretty masses of the three colors, contributed by rosettes of crêpe, decorated the rich depths of the bower, where fancy baskets in great variety were sold. Here also for a trifle one might learn all about his future prospects.

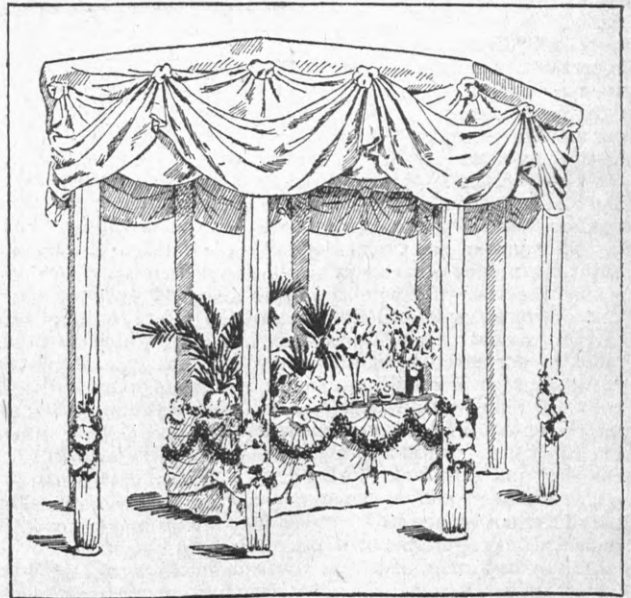
An effective design for a confectionery table is shown in an accompanying illustration. The arches which form the little dome are wound with bright-scarlet and white in imitation of the toothsome candy sticks that the children love so well. Pure-

white would also be effective for decorating a candy table, as sufficient color would be supplied by the pink, red and green bonbons and other confections. White goods, and particularly thin white muslins, would make acceptable costumes for the sellers of bonbons, their sweet daintiness according well with the pretty wares, and thus inviting patronage.

The "Corner Grocery" committee should study the window displays of some extensive shop if they would make a picturesque and business-like display. One æsthetic saleswoman was ready to despair because of the commonplace appearance of her grocery booth, when it occurred to her to procure a supply of small cabbages, remove the coarse outer leaves, and tie each head with a bow of scarlet satin ribbon. Thus she easily arranged an admirable bit of decoration, and she sold every one of her unique bouquets at excellent prices, and could have disposed of more.

The doll table should be one of the brightest and cheeriest at the fair, because here the children's interest will center. The general tone of the draperies, however, should be neutral or, at least, not such as to pale the bright tints in the costumes of the little ladies and gentlemen who are on exhibition and whose fate is to be decided for life. A liberal supply of Chinese lanterns may be used, and yellow, cream or white draperies may be hung. The interest in the sale will be increased if the dolls are disposed in groups to represent scenes in real life, a fairy story or a popular picture. Cinderella, her sisters and the prince would make a very effective and salable group. A skating scene showing dolls in furs and warm coats; a boating party on a great lake made of looking-glasses, the meetings of the glasses being skilfully concealed by islands of moss, and the dolls being in pretty Summer costumes; a picnic party under some evergreen trees, a five-o'clock tea, a Queen of the May festival, a Brownie escapade, a group of nurses with baby carriages containing beloved dolls in long dresses—any of these groupings will attract attention to the articles on sale, present the little figures in an agreeable light and add immensely to the picturesque effect of the booth.

Another little device, originated, perhaps, by a circle of "King's Daughters" who longed for something new in the way of fair accessories, resulted favorably for the exchequer and made a pleasant picture to keep in one's memory. Each of the six girls in charge of as many tables selected a particular color for her booth, and procured for sale, either as donations or on commission, as many articles in that color as she could gather together. For example, at the yellow table, in addition to the usual pretty trifles of fancy work which young girls love



SUGGESTION FOR FLOWER TABLE.

to make (all in this case decorated in yellow), there were yellow canaries blithely singing in yellow cages; yellow roses and tulips, golden oranges and bananas, canned peaches begged of friendly housewives, cream and yellow kid gloves, neckties

which by a pardonable stretch of the imagination might be considered yellow, lemonade, yellow bonbons and molasses candy, some pretty pieces of yellow Chinese and Japanese pottery, a few fine bits of Rookwood, and scores of other articles so tastefully arranged that the effect was most pleasing. Yellow crêpe paper and mosquito netting were used for the decoration and drapery of the little bower, in which a black-eyed trio in yellow gowns merrily made change and stored away a fine sum for the "Orphans' Home" in which their society was interested.

A pretty blonde and her sisters in the same circle draped their booth gaily with pink cheese-cloth and festooned it with pink rosebuds and natural ivy leaves. The buds were made very easily, like kindergarten paper designs, by cutting strips of tissue in different shades of pink, notching them unevenly, curling the petals over a thin knife blade and rolling them round a wire stem. When the buds were mingled with the green leaves they showed no lack of nicety in preparation and were very fair to look upon. Dolls of all ages dressed in pink, pink work-bags and sofa-pillows in great variety, great jars of pink roses and carnations, pink baby afghans, collars, bands, bows and rosettes made of pink chiffon by the girls themselves after the fashion of the hour, a set of china finger-bowls decorated with Scotch roses, and pink bonbons and ice-cream served with angel cake that had a pink frosting, were some of the articles that made the little bower the very "pink of perfection." The attendants wore floating pink muslin gowns, with rosettes of pink satin ribbon fastened here and there, and white hats decked with pink roses.

The white table was a dream of fairy-land and glistened with an abundance of the tinsel decorations used on Christmas trees. Many serviceable articles were here offered for sale, including aprons, gloves, cuffs, collars, caps, handkerchiefs, ties, starch, tapioca, rice, lump sugar, bonbons, baby dolls, bed time slippers, buttons, paper roses, lilies-of-the-valley and a dozen other articles, all of them white.

A Pompadour booth may be arranged with rose-decorated chintz and pink and blue accessories; or a similar structure may be called a Dresden-china booth, and small white net veils may be worn by the attendants, after the fashion of Dresden china figures, whose costumes may be copied entire, if desired. A Brownie table, with boy attendants, designed by Mr. Palmer Cox's permission, would be expected to offer groceries and other substantial. "A Table of Sevens," at which each attendant represents one of the seven ages in Jean Ingelow's "Song of Seven," should display artistic wares only. A little company of saleswomen dressed in imitation of the old-fashioned rag doll could preside very amusingly at a doll table. Masks of white cotton could be painted to show the wide mouth, snub nose, very pink cheeks and round eyes of the traditional rag baby, or painted calico masks could be purchased. A great deal of ingenuity may be exercised in arranging the costumes for these funny creatures.

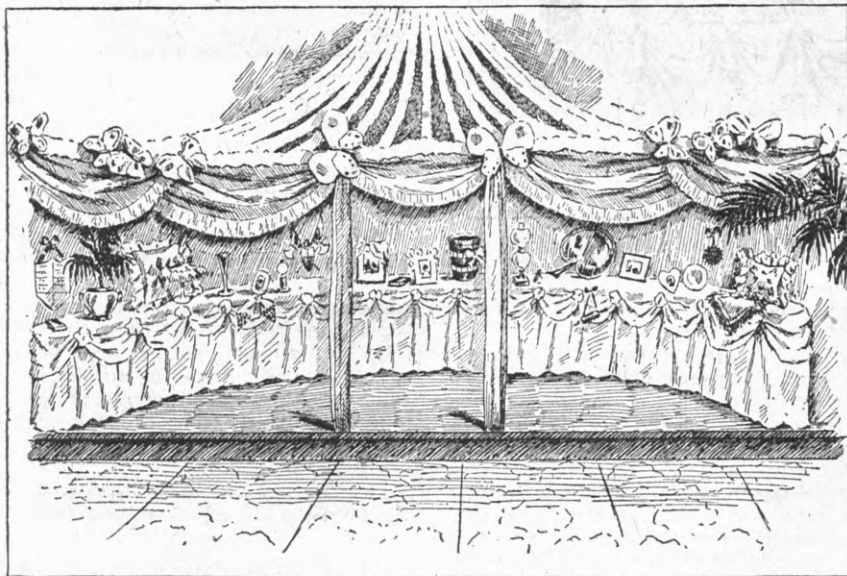
A little booth exclusively for the sale of fans, and presided

over by Miss Fanny Somebody dressed as a Japanese or Chinese girl, is another good device for a fair. Miss Fanny should wear a fan skirt, and little fans thrust into her hair; and a striking effect may be produced by arranging draperies as fans, some right side up and some the other way. A scarlet booth, richly glowing in the evening light, and, if space permits, arranged to imitate a sitting-room, with comfortable chairs, rugs, banquet lamps and a warm, home-like effect generally, will furnish an excellent corner for the sale of ice-cream on a cold evening.

A pink flower table has been mentioned. In the open pagoda represented the uprights are wound with pink and then twined with light garlands of pink rose-buds and ivy leaves. The dome is hung with pink, and rich garlands of the rose-buds and ivy enclose the bower on all sides, except those left open for the entrance of customers.

It is doubtless unnecessary to remind the sensible woman who is about to become a saleswoman at a fair for the first time, that the most beautiful decorations and costumes will be in vain and the success of the occasion be greatly marred if there is a lack of thoughtfulness and good will on the part of the workers in the enterprise. The strictest principles of honesty should not be forgotten in the business transactions, no matter how worthy the cause for which money is desired. A man who offers a five-dollar note in payment for a three-dollar article may intend to donate the balance of the sum, but he will be much better

satisfied if he is permitted to suggest that the change need not be returned, without a hint to that effect by the saleswoman. "No change at this fair" is a bad motto, and more is lost than gained by its adoption. Present your wares briskly, fairly and in the best possible light, but do not make yourself an unpleasant memory of the occasion by over-urgent appeals to unwilling customers. In one of the best-known dry-goods houses of New York the salesmen are directed not to insist on sales, but to see to it that every visitor goes away satisfied with his purchase, if he



SUGGESTION FOR FANCY TABLE

makes one, and above all, pleased with his treatment. Of course, in this house the better class of customers are served, and possibly the rule might not be equally beneficial in one of the large downtown emporiums; but I question whether there is ever a case where the principle, strictly adhered to, of trying to please would not in the end bring more money to the merchant's drawer or to the fair committee's treasury than a bold and insistent manner.

But first and last, keep your temper, and avoid the petty jealousies which are so likely to arise when a score or more of people, and especially, shall I say it, of young or older women combine together to arrange for a bazaar. Unreasonable people, selfish people, obstinate people, careless and forgetful people may be looked for on all committees; and to conduct yourself so that no friction shall arise in your department, yielding to the opinions of others when possible, and keeping silent when sharp words rise to the lips, is an achievement of which any one may be proud when all is over and the lights put out upon the gay scene.

MARGARET NOURSE.

TO CORRESPONDENTS.—We wish to state that it is impossible for us to answer questions in the number of the magazine subsequent to that already in the hands of correspondents. The enormous edition of the DELINEATOR compels an early going to press, and questions to which answers are desired in a certain magazine should reach us not later than the fifth of the second

month preceding the month specified. For instance, letters to be answered in the March DELINEATOR should reach us before the fifth of January. Letters for the correspondents' column of the magazine, addressed to the firm, will find their way into the proper channel. Correspondents who desire answers by mail must enclose stamp for postage.

TATTING.—No. 33.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *—Indicates a repetition as directed wherever a * is seen.

TATTING AND CROCHET EDGE.

FIGURE No. 1.—This edge may be made with thread in numbers ranging from 40 to 60.

Work the rosettes as follows: Work a ring of 3 d. s., 1

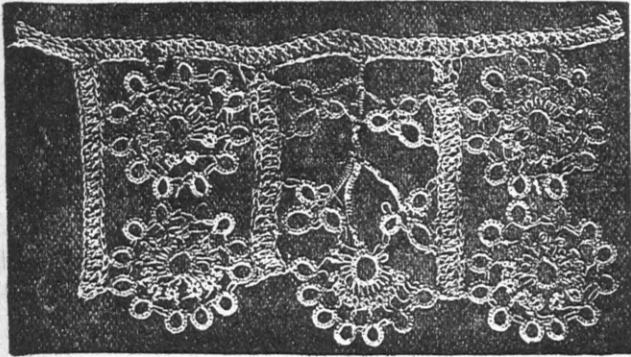


FIGURE No. 1.—TATTING AND CROCHET EDGE.

picot, 3 d. s., 1 picot; repeat until you have 12 picots with 3 d. s. between each picot; close up the stitches. * Leave a short space of thread, make 3 d. s., join to the 1st picot of the center ring, make 3 d. s., close up the stitches. Leave a short space of thread, then make 2 d. s., 1 picot, 14 d. s., 1 picot, 2 d. s.; close up the stitches. Repeat from * until all the picots around the center ring are filled. This makes a rosette; join the rosettes while making, or they can be joined with needle and thread after they are made. The second row consists of a half-rosette, and three-leaved figures, the latter being made as follows: 2 d. s., 1 picot, 6 d. s., 1 picot, 6 d. s., 1 picot, 2 d. s.; close up the stitches.

Make 2 d. s., join to the last picot of the previous leaf; make 10 d. s., 1 picot, 10 d. s., 1 picot, 2 d. s.; close up stitches; make 2 d. s., join to the last picot of last leaf; make 6 d. s., 1 picot, 6 d. s., 1 picot, 2 d. s., close up stitches and fasten all three leaves together with a knot. * Leave two inches of thread for one thread of stem. Make four of these 3-leaved figures. With a crochet needle make a chain of 27 stitches, then make one d. c. in each stitch of chain. Baste the rosettes on a stiff piece of paper,

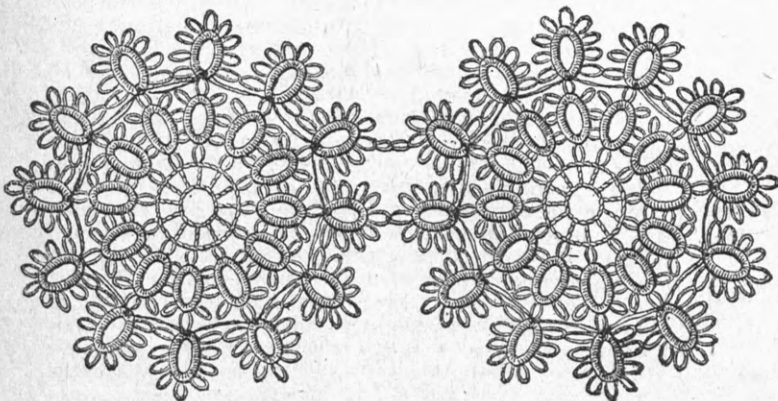


FIGURE No. 2.—TATTED ROSETTE EDGING.

and fasten the crochet to the rosettes with needle and thread. Then baste the half rosette on the paper and fasten to the crocheted strip; with needle and thread make a stem of three threads to the half-rosette and button-hole stitch over the stem; baste the 3-leaved figures on the paper and make stems in the same way;

join all the stems together near the end of the main stem. Make alternate rows of the rosettes and the 3-leaved figures, separated by the strip. Finish the upper edge with a crocheted strip.

TATTED ROSETTE EDGING.

FIGURE No. 2.—Begin by making the inner circle of rings thus: Make 1 d. s., 1 long picot, * 3 d. s., 1 long picot, and repeat from * until there are 8 long picots in the ring; then 3 d. s.; draw up and draw the thread through the 1st picot made and tie; * leave a short length of thread (see picture), and make another ring of 1 d. s., 1 long picot, 3 d. s.; join to corresponding picot of last ring; 3 d. s., join to next picot, 3 d. s., then 5 long



FIGURE No. 3.—CLOVER-LEAF EDGE.

picots each separated by 3 d. s.; then 3 d. s., draw up and tie as before, only draw the thread through the picot and the thread which connects the rings at the same time instead of through the picot only. Repeat from * 10 times more, drawing the rings out long instead of round; and after the last ring is made, join to the first so as to make a circle, making the joining as neatly as possible.

Now for the outer circle of rings, which are somewhat larger, make 2 d. s., then 9 very long picots each separated by 2 d. s., then 2 d. s., draw up and fasten in the middle picot of a ring

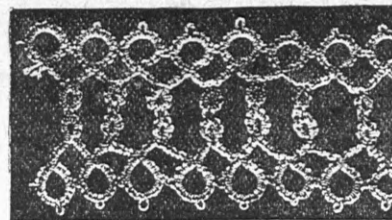


FIGURE No. 4.—TATTED INSERTION.

in the first circle. Carry the thread along so the outer circle will lie flat, and fasten the thread in the middle picot of next ring; make another ring like the last, being particular to make the picots very long; then after drawing up the ring, tie it again in the same picot and proceed with the next one in the same way. Make 12 large rings, then join neatly to the first one made; tie the last picot of each ring to the corresponding picot of the next ring, and join the rosettes by picots as seen in the picture.

CLOVER-LEAF EDGE.

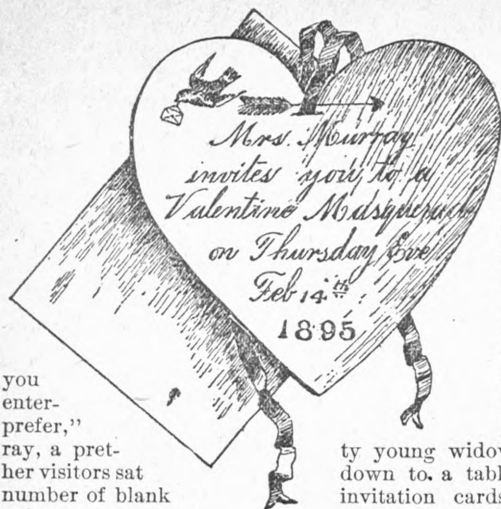
FIGURE No. 3.—The picots in this edging are made short to prevent extra work when washed and ironed. Two threads are used. Make the leaves thus: 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., draw up; make two more rings, and join as shown in the engravings; then make a chain with both threads thus: 3 d. s., 1 p., 3 d. s., 1 p., 3 d. s., 1 p., 3 d. s.; next work the three leaves close together as shown, and repeat.

TATTED INSERTION.

FIGURE No. 4.—This insertion is made with two threads. Begin with the large ring as follows: 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., draw up. Now with both threads, work 4 d. s. Next with shuttle thread, work 3 d. s., 1 p., 3 d. s., draw up. Next with both threads work 4 d. s. Now make another large ring; join the two rings together, with the last p. of the first ring, and the first p. of the last ring.

The second part is made the same as the first, except that you loop the thread in the small ring of 1 p., instead of making 1 p.

A VALENTINE MASQUERADE.



you enter-prefer," Murray, a prettier visitors sat number of blank "Come, now," she

opinions in the matter. Speak, or forever hold your peace." "A dance! a dance! let it be a dance!" exclaimed the girls in full chorus.

"A dance it shall be, then," announced the pretty widow. "Now, what sort of a dance?"

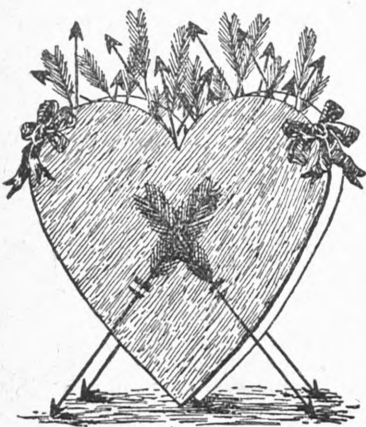
"A Valentine dance," suggested Aileen.

"A masquerade," pleaded Rose.

"I have an idea," chimed in Mrs. Murray. "You shall both be gratified. We will make it a Valentine masquerade, and dancing shall be the order of the evening."

Then, after an animated discussion they fell to work. Isabel folded one of the invitation cards lengthwise and cut out a heart-shaped section; and then, laying this flat upon the other cards, she cut them all in the same shape and passed them to Aileen and Rose, who procured paint-boxes, brushes, India-ink and pens and made on each card a hasty sketch of an arrow, dove, Cupid, hymeneal torch, altar, pierced hearts, Valentine missives, mating robins nestling on a flowering bough, clasped hands or some other design suited to the occasion. As fast as the cards were finished Mrs. Murray wrote upon them the invitations, which were worded as shown by the completed invitation. A plain visiting-card was then tied to each heart with a bow of white ribbon, and on it was written, "To meet Misses Isabel Crofton, Aileen Lewes, Rose Lane and Linda May."

This done, two lists of famous lovers who could be easily represented by the aid of attractive costumes were made out by the industrious quartette, the male characters being put in one list and the female in the other. The personages selected were as follows:



Faust—Marguerite.
Gabriel—Evangeline.
Malcolm—Lady of the Lake.
Bassanio—Portia.
Othello—Desdemona.
Orlando—Rosalind.
Lohengrin—Elsa.
Hermann—Dorothea.

Pygmalion—Galatea.
John Alden—Priscilla.
Hiawatha—Minnehaha.
Schahriar—Scheherazade.
Cophetua—The Beggar Maid.
Ninus—Semiramis.
Joe Sedley—Becky Sharp.
Alfred Jingle—Miss Rachel.

"Well, girls, I am going to give each of you a chance to capture somebody's heart while you are with me, and I want to ask what sort of an entertainment you said Mrs. Mur-

ty young widow, as she and down to a table on which a invitation cards were piled.

added, "give me your honest opinions in the matter. Speak, or forever hold your peace."

"A dance! a dance! let it be a dance!" exclaimed the girls in full chorus.

"A dance it shall be, then," announced the pretty widow. "Now, what sort of a dance?"

"A Valentine dance," suggested Aileen.

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Romeo—Juliet.
Lionel—Martha.
Paris—Helen.
Leicester—Amy Robsart.
Antony—Cleopatra.
Rizzio—Marie Stuart.
Paul—Virginia.
Petrarch—Laura.
Hudibras—Undine.
Manrico—Leonora.
Hamlet—Ophelia.
Escamillo—Carmen.
Thaddeus—Arlene.
Tamio—Parmina.
Feramorz—Lalla Rookh.
Pickwick—Mrs. Bardell.
Sam Weller—Mary.
Darby—Joan.
Claude Melnotte—Pauline.

impersonate; then we will see the men and have each one also make a choice: and we must instruct every person to keep his or her selection a profound secret."

"What, the girls too?" asked Aileen, aghast.

"Those that can," answered the smiling hostess. "Then I will have the young men mark off the names of the young ladies, each according to the character to be represented: and, of course, they must all pair off appropriately. Thus, Romeo must take Juliet, but he will not know who Juliet is, unless he is remarkably clever at guessing, nor will Juliet know Romeo's identity until she discovers it for herself."

"But how can she direct her card of acceptance?" asked Isabel.

"She must bring or send it to me, and I will enclose it in another envelope and direct it to the proper person for her."

"But when he calls for her to bring her here, he will discover her identity."

"That difficulty can be easily overcome," answered the hostess. "Each girl must change her place of residence for a brief while. In her note of acceptance she must state at what house her escort is to call for her, but she must give some friend's address and then exchange homes temporarily with that friend. This will quite mystify the young man, don't you see? He will feel confident that he has discovered the identity of at least one girl, but he will be mistaken."

"What a clever idea," said Isabel. "It takes a charming widow to circumvent the men. I no longer wonder at Mr. Weller's warning."

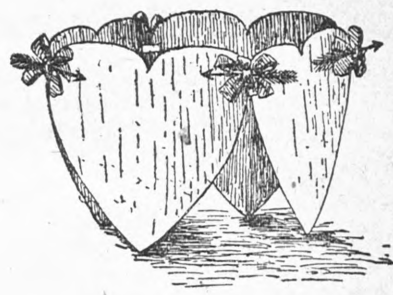
"Now for the decorations," said Mrs. Murray, paying no heed to this base insinuation. "Don't you think mistletoe and roses would be a pretty and appropriate combination? The red rose is supposed to be the symbol of love, and the mistletoe is one of Cupid's most effective weapons. We could twine the chandeliers with garlands of mistletoe and roses, and from the center of each could be suspended a Cupid or dove bearing tender missives to some of the girls, which could be opened in the course of the evening and read aloud for the edification of the company. Two or three other notes addressed to as many of the men could be hung here and there about the parlor, and these also could be read to the guests. Some of these loving effusions could be written in prose and others in verse; and they could be both humorous and sentimental. Rose is quite skilful with her pen, and I will ask her to attend to this feature of the entertainment."

"And I have some suggestions for the mantel-shelves, mirrors and walls," interposed Aileen. "Before each mirror have a crimson, heart-shaped basket of roses suspended by a chain of smilax or mistletoe. Bank the mantels with green foliage, and on each bank inscribe in gold or crimson letters some such quotation as 'Sweet is true love,' 'O, it is my love!' or 'Call me but love.' On the walls you could arrange quivers of cardboard covered with crimson cloth and filled with gilded arrows."

"I bespeak the decoration of the supper table," cried Rose. "Scattered here and there over the white cloth I would have small crimson satin hearts tied in pairs to arrows cut from cardboard and gilded. Then I would make four larger hearts of cardboard, cover them with red silk or satin, fasten them together to form a square receptacle, and in the center set a dainty bowl filled with crimson roses. Furthermore, I would bank the dining-room mantel with mistletoe or smilax, and on this bed of green lay a long gilded arrow piercing a row of crimson cloth or paper hearts." (The square of hearts is shown at an accompanying figure.)

"Now what about the menu? It should be in keeping with the occasion."

"Oyster patties baked in heart-shaped moulds, with celery grated over them," suggested Isabel. "Then sweetbread sandwiches cut in similar shapes, tiny hearts fashioned from green



cucumber pickles, slices of cold heart served with cranberry jelly, and beaten biscuit."

"Very good," assented the hostess, "What next?"

"Cheese sticks formed like small arrows and served on crimson paper hearts," answered Linda.

"I have an idea about ices," chimed in Rose. "Let them be of vanilla cream and moulded to suggest envelopes; and just before they are brought to table inscribe upon each the initials of the guest to whom it is to be served, making the letters with red icing run through a paper funnel. A list of the guests' initials can be prepared beforehand."

"That is decidedly original," admitted Aileen, "and I would suggest that after the ices there should be egg kisses and love puffs."

"What sort of fruit before the coffee?" queried the hostess.

"Pears, of course," said Rose. "They are rare enough at this season to be generally appreciated."

"Quite appropriate," remarked the hostess. "And now for the dance programme. The cards will be heart-shaped, and you girls must help me make out a list of suitable music."

"Have plenty of waltzes," petitioned Rose.

"They are easily selected," said Linda. "I recall 'Love's Dreamland,' 'Love and Duty,' 'Affection,' 'The Kiss,' 'Love's Kiss,' 'Well Beloved,' 'Ever of Thee,' 'Je t'aime,' 'Love's Confession,' 'Mia Cara,' 'Love at Sight' and 'Live and Love'; and there are many more waltzes that are quite as appropriately named."

"Then," said Rose, "Linda and I will make out a list of dances if you wish us to do so."

"By all means," answered Mrs. Murray. "And now if a few minor details are properly looked after, I think our Valentine masquerade will prove a grand success, and, I trust, very profitable to you girls."

A few months afterward Linda and Rose were eagerly scanning a wedding invitation which had been received in the morning's mail.

"Now isn't that always the case!" exclaimed Rose, who was visiting Linda. "We girls positively haven't a shadow of a chance as long as there's a pretty widow in the field."

H. C. Wood.

FLORAL WORK FOR FEBRUARY.

IVY.

"Oh! a dainty plant is the ivy green
That creepeth o'er ruins old!
Of right choice food are his meals, I ween,
In his cell so lone and cold.
The walls must be crumbled, the stones decayed,
To pleasure his dainty whim;
And the mouldering dust, that years have made,
Is a merry meal for him.
Creeping where no life is seen,
A rare old plant is the ivy green."

The English ivy has a wonderful power of suggestion in its dark beauty. It is the plant of poetry, romance and history. Its rich, glossy, evergreen leaves and clinging habit make it invaluable for certain purposes, and it is as sure to retain its great popularity at all times as is the rose or violet.

Ivy is beautiful when trained upon walls, fences or dead trees, but it must be used in quantities to produce a striking effect. To root cuttings of ivy, first remove the lower leaves and insert the cuttings in a wide-mouthed bottle or glass fruit-jar filled with soft water. It is a good plan to shape a piece of thin cardboard a little larger than the top of the vessel, make a suitable number of holes in it, and pass the lower ends of the cuttings through the holes before thrusting them into the water. By this arrangement the slips can be supported at exactly the proper height and the leaves kept out of the water. Place the vessel where the sun will shine upon it as long as possible; and in two or three weeks, if the weather is warm, fine white rootlets will be seen starting from the lower part of each cutting. When the roots have become about two inches long, crumble soil into the water until it covers the roots; pour off the water as well as possible, and let the soil dry out until it is about as moist as that in which plants are ordinarily grown. Let the plants stand for a week or two, at the end of which time the soil will be well filled with roots; then break the glass, and pot the plants as desired.

If ivy is to be grown in a pot, it must be given a rich soil, with several inches of charcoal in the bottom of the pot for drainage; and it must also be plentifully watered. It is said that ivy roots will absorb nutriment from meat, and that onions will prevent the leaves falling off; and certainly the most successful growers are those who accept as facts these practical but very unpoetic statements, and fertilize ivy raised in pots with beefsteak and onions. Their method is to dig every Spring several holes in the soil about each plant, fill them with about a pint of chopped onions and the same quantity of beef bones and meat, and cover closely and firmly with soil. Under this treatment the plants will require no other fertilizer for a year.

A support for ivy that will allow it to arrange and display its beautiful growth as it pleases is a great desideratum. A tall tree trunk will afford ample space, and its shape will make it a most beautiful sight when covered with the waxy green leaves. When ivy grows vigorously, it will in a short time be strong

enough to support a decayed trunk, as the many runners will quickly grow to a goodly size and will cling closely to the old support.

Ivy makes an excellent screen, and is much used for that purpose in the cafés of Germany. To make a movable screen, it is simply necessary to plant the ivy in a small tub arranged on wheels, and to train it as it grows upon a wire trellis four or five feet square. It will soon cover the trellis with a growth too dense to be seen through.

Ivy is also very lovely when trained about a window or upon a stone wall, and it is one of the most satisfactory plants to use about a country home, as it lends a picturesque air to any object over which it clammers.

NEW PLANTS.

Many flower lovers are enthusiastic on the subject of poppy culture, and new varieties are constantly being offered by enterprising florists. A recent production called the "Brilliant" is unsurpassed for cutting, as it keeps much longer than the ordinary poppy.

A novel variety of nasturtium that originated in France is being offered this season. The foliage is at once striking and highly ornamental, being marked with green and creamy white. The flowers are scarlet.

ANSWERS TO CORRESPONDENTS.

Mrs. F.:—It is very annoying during the Winter, or indeed, at any other time, to have beautiful and costly blossoms broken from their stems, but with a little care and ingenuity such flowers can usually be so arranged that they can be placed in a vase with others whose stems reach the water, and will last quite as long as though they were uninjured. If the choice camellia, rose, orchid or other flower that has met with a mishap has only a small portion of stem left, bind about the stem a bunch of cotton that has been placed in water and pressed together until thoroughly saturated, and then roll a fresh green leaf over it to conceal it. Secure the leaf with another twist of the wire that holds the cotton in place, and then if the blossom is light and graceful, allow enough of the wire to form a stem, which will hold it in place in the bouquet.

INQUISTIVE:—In England the crocus has been dedicated to St. Valentine, doubtless because it is in blossom there on St. Valentine's day. The sentiment ascribed to the crocus in the symbolical language of flowers is "Hope and Cheerfulness." Barton writes thus in his apostrophe "To the Crocus"

"Thine is the flower of hope, whose hue
Is bright with coming joy."

Miss H.:—Sweet peas should be planted as soon as the ground can be worked in the Spring.

A. M. STUART.

MODERN LACE-MAKING.

COLLAR IN MODERN LACE.

FIGURE NO. 1.—Collars of lace, be the latter point, Honiton, Battenburg or Bruges, are important adjuncts of the toilettes of the period. Scarcely a bodice but shows in its complete form either such a collar or a collar effect. A lace collar works

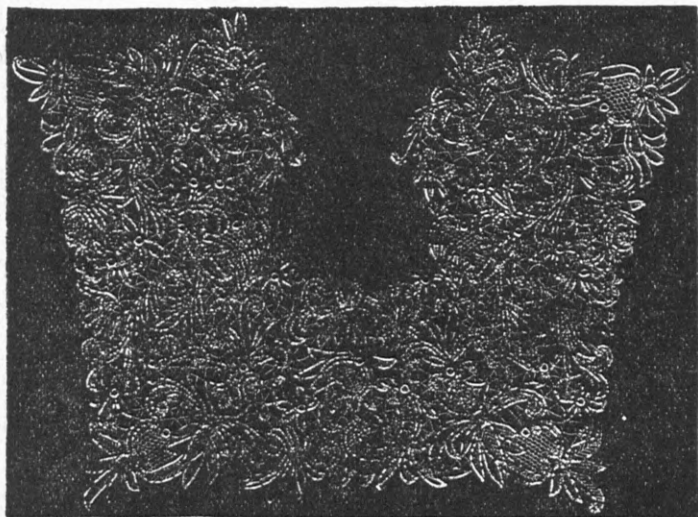


FIGURE NO. 1.—COLLAR IN MODERN LACE.

wonders in transforming a simple bodice or waist into one sufficiently dressy for almost any occasion. Ready made, or made to order, a lace collar is a thing of expense as well as beauty; but made by one's own fingers, with a comparatively small outlay for the materials, the lace collar becomes a joy that will endure forever, and in addition possesses the advantages of fitting to perfection and of being in any shape or style desired. To obtain the latter advantage it is only necessary to cut a pattern of the shape and size desired and then, if one is not clever at adapting designs, send the pattern to a professional lace-maker who will arrange the design selected to suit the shape thus designated. Many ladies are making collars for themselves in this manner, and some of the work is exquisite both as to design and effect. Our pamphlet upon *The Art of Modern Lace-Making*, price 2s. or 50 cents, has been revised and greatly enlarged, and in it are numerous collar designs, as well as designs for many other decorative articles. Among the latter may be mentioned pretty waist ornaments that partake of the nature of collars with tab-ends. These are usually made to order and are of the Bruges variety. Some of the most sumptuous of the latest imported costumes had waist decorations of this variety. Made to order they cost anywhere from forty to fifty dollars. The price prevents their becoming too generally worn; but a small sum expended for braids, threads and a design, and some executive skill, will enable any lady to possess a tab collar.

CORNER IN BATTENBURG LACE FOR TABLE-SQUARE OR TEA-CLOTH.

FIGURE NO. 2.—This engraving shows an elaborate border and corner design for a table-square or tea-cloth. It is made with Battenburg braid, rings, etc., and though it appears intricate, it is easily developed. Many other designs for corners, squares, borders, laces, etc., are given in the new *Lace-Making* pamphlet referred to, and in addition to the designs mentioned over a hundred lace stitches are illustrated and explained, and all of the varieties of braids used in making modern laces, in their actual sizes, are also represented. With this pamphlet on her work-table my lady will not only be able to develop all of the laces given in it, but also those which will be hereafter shown in the pages of the *DELINEATOR*. The work of lace-making is most fasci-

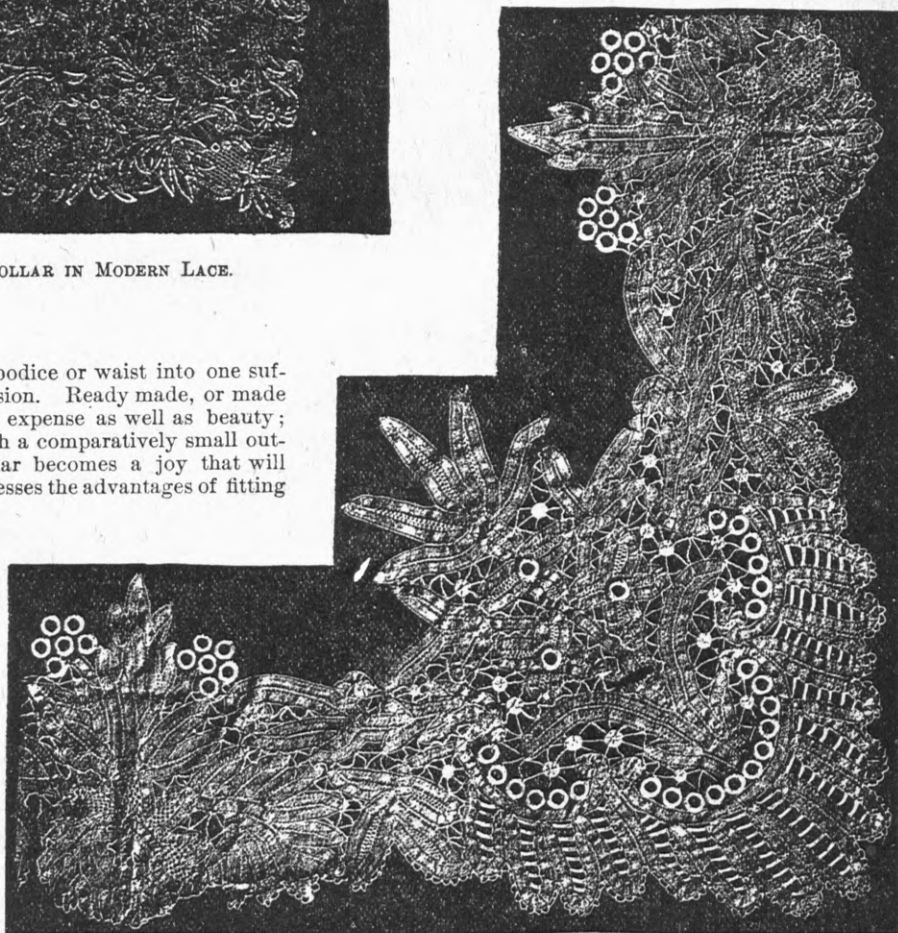


FIGURE NO. 2.—CORNER IN BATTENBURG LACE FOR TABLE-SQUARE OR TEA-CLOTH.

nating, and it is a pleasure to watch the development, stitch by stitch, of dainty leaves, buds and blossoms. The finest work requires good sight and should be undertaken only by those having strong eyes. It also requires patience.

It may be of interest to the amateur lace-maker to know that when purchasing a design, she can, if she desire it, have a small portion of the work begun to more fully enlighten her as to method and detail.

For the information concerning lace collars, etc., thanks are due Miss Sara Hadley, lace-maker, 923 Broadway, New York.

AMONG THE NEWEST BOOKS.

Of publications having a distinctly holiday flavor that reached us too late for notice in the last issue, the most notable are those of the Raphael Tuck and Sons Company, New York, which are as usual characterized by extreme daintiness and artistic beauty. Special attention is claimed by two companion volumes, entitled respectively *The Year Book of American Authors* and *The Year Book of English Authors*, in which are given appropriate fragments of prose or verse for every day in the year, together with beautiful colored studies suited to the several months. Some of the sentiments are by the author and compiler of the books, Ida Scott Taylor, but the majority are extracts from the works of well known writers. The illustrations are by C. Klein and Frederic Hines.

The same publishers also issue a choice assortment of booklets desirable for holiday gifts and for souvenirs all the year round, and also a numerous array of beautiful illuminated cards that are suited to a variety of purposes, and range from the simplest and least costly to the richest and most elaborate productions of the decorative art. Three booklets, named "Friendship," "Love" and "Kisses," are presented as a set, and very pretty they are. They contain selections from the poets carefully culled and arranged by Volney Streamer, and pretty colored illustrations by F. Corby Price and others.

The Greater Glory, by Maarten Maartens, is a story of high life in Holland, that famous land which is always interesting, and which this author declares is so small that it is difficult to step out in it without treading on somebody's toes. The book not only is fascinating as a romance, but is also brimful of social, political and commercial information that will be new to the majority of readers, because few travellers who have written about Holland have understood the Dutch language well enough to reach the heart of the Hollander's life, with his ambitions and ideals, his quaint religious forms and his peculiar social etiquette. Of course, the general usages of the court are the same as those prescribed in similar circles in the other European lands, but among the people at large there are iron-bound customs and proprieties, the importance of which is regarded as almost vital. It is at first difficult to understand the title of the book, but the reason for its choice is made clear as the story progresses, and very beautiful it is. The tale is one of those creations which encourage us to believe that all noble attainments are possible, and its *motif* is a tonic for weak persons that are drifting away from high standards and into compromises with their consciences. Maartens writes his novels in both English and Dutch, the latter being his native tongue; and it is a perplexing curiosity of literature that his English should be so charming in form, so choice in diction and so correct in idiom that his books are lessons in good English literary form. [New York: D. Appleton and Company.]

In *Otto's Inspiration* Mary H. Ford tells of a waif whom the hand of Death had set adrift with a little dog, a violin and an inheritance of musical genius as his only possessions. He showed a hero's courage in the endurance of hunger, cold and buffetings from thoughtless and heartless persons, and through all he preserved his soul in purity, keeping it clean and brave by melody. The author must have had a real model for this character, or some one strongly suggesting him; for she has materialized him with a distinctness little short of marvellous. Indeed, all the personages in the story will seem very real as the reader looks back after turning the last page. All lovers of music, more particularly those who play the violin, will be charmed with this novel. [Chicago: S. C. Griggs and Company.]

A new novel by George Meredith is entitled *Lord Ormond and His Aminta*, and is published by Charles Scribner's Sons, New York. That this author is unpopular with the class of readers who delight in the lightest of society novels cannot be denied; indeed, no one who thinks and feels deeply desires to deny it, because the reason for this lack of appreciation by superficial persons is the very reason that the best intellects almost revere him. Of course, he uses curiously complicated English here and there, but there is no mistaking his meaning, and what he wants to say is well worth attention. Truthfulness demands the admission that the novel is not as interesting as some of its predecessors and has a less satisfactory significance, but the harvest of one year is never just like that of another in quality or quan-

tity, and yet we must be thankful for it as the product of a twelvemonth's rains and suns. Andrew Lang quite naturally finds the book less pleasing than *Diana of the Cross Ways*, or *Rhoda Fleming*, and he tries to excuse himself by admitting that time may have told upon him as a reader. This is sophistic, and no one knows it better than Lang himself. The true cause of the difference lies in the fact that his sense of honor, of fitness and of justice was hurt in the latest story, true though it undoubtedly is to the times in which its events are placed. Nevertheless the romance is artistic and natural, even if it is not a book to be given to maturing boys and girls. Lord Ormond's sister, Lady Charlotte, is a wonderfully vigorous person, a grand and courageous dame, whose performances and whose sayings, wise, witty and angry, greatly increase the action, warmth and interest of the creation.

Very curious, always stirring and sometimes thrilling is *In the Midst of Alarms*, a story lately published by the Frederick A. Stokes Company, New York. The author, Robert Barr, is evidently intimately acquainted with the circumstances of the Fenian fracas that alarmed the borders of Canada and the United States thirty years or so ago, and he has used them very cleverly in his book. The tale has two heroes and two heroines. One man was a vivacious and alert press reporter of New York, the other a staid, grave and silently imaginative college professor of Toronto; and the two were camping out not far from Fort Erie and depending for bread upon two farmers, each of whom had a charming daughter. Out of these circumstances in connection with the Fenian raid Barr has wrought a tale that is both original in conception and admirable in style.

As the title implies, *Costumes of Colonial Times*, lately from the press of Charles Scribner's Sons, is a history of the clothing worn by our forbears, whose wraiths we have wrongly imagined as looking with frowning brows of rebuke upon our latter-day extravagances in gowns and millinery. Instead of being in constant unrest through a desire to remonstrate with their descendants, their ashes must be reposing in profoundest peace for all the disturbance that modern expenditures can cause them. We may have more garments nowadays, but we spend less money than did colonial men, who, by-the-by, outrivalled their dames in pomps and gorgeousness. Imagine wigs for a lad of eleven and another of nine years that each cost nine pounds sterling, and a charge of five pounds and fourteen shillings for shaving the heads of three little boys "sundry times!" And we are told that the care of a wig often entailed the expense of ten pounds sterling per annum. The daughters of General Huntington, of Connecticut, were sent to a Boston finishing school about the year 1771, and although one of them carried twelve silk gowns with her, her chaperon wrote home to say that the girl must have another dress made of a recently imported rich material, and it was supplied at once, that Miss Huntington's toilettes might accord with her social rank. The school-girls of to-day are not thus lavishly applied with attire, much as we bemoan their vanities. Alice Morse Earle is the author of this clever and interesting work.

The D. Lothrop Company, Boston, publish *Piokee and Her People*, by Theodora R. Jenness, a tale about our Indians and their present condition and prospects that is certain to have a wide reading, by grown folks as well as children. The heroine, Piokee, is an Indian girl who, having been reared from infancy in a civilized home, goes back to her people eager to teach them all the good things she has learned. As may be supposed, her task is not an easy one, and there are many discouragements, but there is as much humor as pathos in the story, and above all, a world of human interest that every one can feel. A dozen excellent illustrations by Maria L. Kirk materially increase the value of the book.

After reading *The Man in Black* by Stanley J. Wyman, thoughtful folk will be grateful that they live in the present century and not at the time of the tale, when cruelty, intrigue, superstition and oppression ruled, not all the universe, perhaps, but at least France, which sent its customs as well as its costumes to the world in general during and even before the last century. Those who have perused *A Gentleman of France* and other recent novels by the same author, will be sure not to miss this curious story, which is issued by the Cassell Publishing Company, New York.

By Reef and Palm, a group of tales by Louis Becke, with an interesting introduction by Lord Pembroke, is among the latest publications of the J. B. Lippincott Company, Philadelphia. Becke, who is an Englishman, longed for the sea when a lad, and went to Samoa and to the Sandwich, Philippine, Caroline, Friendly and other groups of far-away islands. What with shipwrecks, enforced servitude, illness and injuries, he passed many a year on and by the South Seas and in the North Pacific Ocean, learning much that was savagely romantic and romantically savage. He gives the reader the benefit of this experience in a most delightful way, writing about certain phases of life with a gracefulness that is semi-poetic. Many of his tales are of love and fidelity or of love without fidelity, and in every case his material would serve a troubadour of the sea as the soul of a song. It is a volume of natural heathenism that is refreshing after too much mawkishness. [New York: F. A. Stokes Company.]

There doubtless has never been an author who could write more charmingly of the sea and its happenings than W. Clark Russell. His language is so vivid, and his knowledge of life at sea is so exact that whether he tells of storm or calm, of mutiny or tranquillity aboard ship, he is always strongly fascinating. His attracting power is felt with particular force in his latest story, *The Romance of a Transport*, in which the faithfulness of a brave, wise girl to one who was unjustly pursued by evil fortune provides many lessons of heroic endurance. This tale also presents lovely pictures of tropical islands where heathen folk sometimes practised Christian virtues, and as a foil for his descriptions of the world's natural beauty-spots and of kindly savages, the writer depicts fetid places and criminal people in Christian London that the reader blushes with shame to think of. To those who like to read of experiences in which they are thankful to have had no part, *The Romance of a Transport* is especially commended. [New York: The Cassell Publishing Company.]

In *The Rich Miss Riddel*, Dorothea Gerard has given us a very satisfactory novel. The heroine is plain of face and not fascinating in manners or figure, and she cannot help herself to beauty; but she is rich, and she strives to assume the role of poverty or, at least, of "limited means," if anybody knows just how the boundary of this sort of fortune is fixed. She has a fine, sturdy character that is wholesome to study, and she lays out for herself "meets and bounds" which nature combines with sweet-hearted loyalty to break through. So real and so interesting is this young Scotchwoman that every generous reader will be happy when circumstances and not her own "contrivances and reserves" compel her to be happy. The story is most refreshing, if only as a relief from the metaphysical dissections which we have lately had of the feminine character. [New York: D. Appleton & Company.]

More than a dozen short stories of Georgia life, told by Richard Malcolm Johnston, are published together by the D. Lothrop Company, Boston, the title of the volume being that of the initial tale, *Little Ike Templin*. This writer's imaginings have a tender charm, and his characters are distinctly human. His heroes and heroines are clear and finished portraits, and although most of them are uneducated they are by no means unintelligent, their knowledge being largely founded upon experience and their conduct upon impulses of kindness or at the worst upon the instinct of self-preservation, which is an almost unevadable force in the lives of self-supporting persons. "Poor Mr. Brown" is a brief but emphatic sermon on considerateness, which is the only safe foundation for agreeable manners, being a quality without which no one can be truly well bred. In "Little Ike Templin" a lesson was given in gentleness, and the manner in which it was received showed a homely wisdom that is capable of lifting the lowliest high in worthy men's respect.

A girl of seventeen and her brother, who is a year or two older, are respectively the heroine and hero of *Sirs, Only Seventeen*, a tranquil tale of life near Boston and at Harvard College, by Virginia F. Townsend. It is a story descriptive of character building, showing what conditions and events helped to mould certain fine personalities; and readers who do not crave undue excitement in a novel will be interested in every page, but never deeply stirred. Wholesome home affairs are pleasantly described, and natural ideals that have been refined by education and subdued by religious convictions are dwelt upon impressively but without fervor. The author could not write an unwholesome story or a highly dramatic one; she simply sets forth her narratives as if every word in them were true, and in this lies their charm, because she makes it seem as though what she tells might easily have happened. [Boston: Lee and Shepard.]

A. D. Worthington and Company, Hartford, Conn., publish on subscription *Our Journey Round the World*, an illustrated account of a year's travel in India, China, Japan, Australia, New Zealand, Egypt, Palestine, Greece, Turkey, Italy, France, Spain and various other lands. The body of the work is by Rev. Dr. Francis E. Clark, president of the United Society of Christian Endeavor; and his wife has contributed an addendum of fifty pages, which she calls "Glimpses of Life in Far Off Lands as Seen Through a Woman's Eyes." The latter portion of this comprehensive volume will interest quite as many readers as the more extensive part, as it relates the minor, every-day experiences and adventures of an observant woman in strange lands. As both writers are leaders in a distinctly religious movement, the spiritual condition of the various countries they visited naturally claims much of their attention, but there is also an immense amount of general information that the average reader will appreciate. The illustrations are really uncommonly good and are less familiar in subject than those usually found in books of "globe trotters."

A Century of Charades is the name of a book by William Bellamy that will please those who are gifted with the faculty of discovering concealed meanings. The book contains one hundred metrical charades, which will all doubtless be clear to ingenious brains, since answers are not given. There is, however, a curious key at the back of the book which tells you if your guesses are correct, although it does not help you in the least if an incorrect answer is selected. Some of the verses are as pretty and musical as they could be if they had no concealed significance. [Boston: Houghton, Mifflin and Company.]

The announcement of a new book by Mrs. Molesworth is indeed good news to the host of children who love her for the sweet appreciation of their likes and cravings which is displayed in all her tales, and also to parents who wish to place none but wholesome reading in the hands of their little ones. Her latest production, entitled *My New Home*, is at hand from the press of Macmillan & Company, New York, and is a most delightful story—fresh, breezy, and full of life and action.

One can truly envy the children when such books as *Jolly Good Times To-Day*, by Mary P. Wells Smith, are written for their delectation. This story is, as the author states in her preface, a description of the pleasures enjoyed by the great body of American boys and girls at the present time, and it tells in particular of the doings, indoors and out, and at all seasons of the year, of a group of little folks who managed to have "jolly good times" wherever they went. The children's sports on all sorts of occasions are depicted with truthfulness and a rare understanding of the juvenile spirit, and all their occupations and diversions were wholesome without being any the less enjoyable on that account. A Saturday holiday, the formation of a children's club, a Hallowe'en entertainment, amateur theatricals, Christmas shopping, a birthday party, the children's doings on St. Valentine's Day and at Easter, the "collection mania," and some pleasant experiences in the country are all depicted by a pen that is wonderfully sympathetic, and the incidents and characters bear unmistakable evidence of having been drawn largely from real life. [Boston: Roberts Brothers.]

The Little Lady of the Horse is the appropriate title of a tale for children by Evelyn Raymond that will appeal strongly to all healthy-minded youngsters by its simple naturalness and the quaintness and beauty of many of its pictures. The heroine is a little California girl who possesses a wonderful knowledge of horses, and some of the prettiest descriptions in the book tell of her achievements as a rider and her skill in managing and subduing refractory members of the equine race. The scenes of the tale are laid partly in California and partly in an old Eastern town, and the plot is ingenious and yet wholly probable, and simple enough to suit the youngest reader. The book is pleasingly illustrated. [Boston: Roberts Brothers.]

The current issue of the *Quarterly Illustrator*, the "Holiday Number," commences the third volume of that most interesting publication, and it more than fulfils the high expectations which previous numbers have induced us to form, some of the best names in literature and art being found upon its pages. As usual, distinctly artistic subjects are given chief attention, being treated by well known writers, whose papers are admirably supplemented by pictures provided by themselves or by popular illustrators; and there is also much matter of general interest, including a paper entitled "The Origin of a Type of the American Girl," by Richard Harding Davis, an instalment of George Parsons Lathrop's novel, *Monda*, a short story by Boyesen and another by Kate Carter. No student or amateur of art should miss this truly beautiful magazine.

HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of any description.)

ALINE:—If you wish to ornament cake prettily, cut flowers and leaves from unruled writing paper, dip them in the white of an egg, not frothed, and sprinkle with granulated sugar, using a sifter. Allow them to dry, and then arrange on top of the cake. Or, ice the cake on the top and sides, and when nearly dry stick in blanched almonds with the points upward, large raisins and, here and there, thin strips of fig.

Gadsden, Ala.:—To wash blankets proceed as follows:—Pour into a tub half a pint of common household ammonia, lay a blanket lightly over it, and immediately pour in enough warm water to entirely cover the blanket. This sends the fumes of the ammonia through the fibres of the wool, and loosens the dirt in a way that is little short of marvellous. The blanket should then be pressed and stirred about with a stick until the water seems to have acquired its darkest hue, when a second tub of clear water of about the same temperature as the first should be used in the same way, after which the blanket should be run lightly through the wringer and hung out to dry.

E. AND L.:—In regard to garnishes, parsley is most liked for all kinds of cold meats, boiled poultry, broiled steak, and fish of all sorts. Horseradish is sometimes preferred on roast beef, and slices of lemon are liked by many on boiled fish or boiled calf's-head. Mint is generally used with roast lamb, and currant jelly with game, duck, etc.

MRS. J. C. M.:—The following recipe for plain raised waffles was taken from "The Pattern Cook-Book," published by us at 4s. or \$1.00:

1 quart of flour.	1 tea-spoonful of salt.
3 eggs.	2 table-spoonfuls of butter.
$\frac{1}{2}$ cupful of yeast, or $\frac{1}{2}$ cake of compressed yeast.	
$\frac{1}{2}$ pint of milk.	

Scald the milk, and let it cool. Rub the butter into the flour, and add the salt, the cool milk and the yeast. Beat the mixture well for three minutes, cover, and let stand in a warm place until light, over night if possible. In the morning beat the whites and yolks of the eggs separately, and add the yolks to the batter first, and then the whites, stirring well. Let the batter stand for fifteen minutes, and cook in a waffle-iron.

MRS. C.:—To clarify fat for fine or toilet soap, heat it in a clean iron or copper kettle, applying just heat enough to melt it thoroughly; then filter it through fine linen or muslin. The recipe for bar soap given "Anxious" in the "Housekeepers' Department" of the July DELINEATOR is an excellent one, and we are inclined to think that you did not follow the directions with exactness. As you were not successful with it, we present a simpler one that is equally good. Measure the following ingredients:

15 pounds of fat.	3 pounds of potash.
3 quarts of water.	3 table-spoonfuls of powdered borax.

Set the fat on the stove and let it slowly melt, being careful that it does not attain any appreciable degree of heat, but simply becomes a clear, warm oil. Place the potash in a stone or earthenware jar, add the borax and water, and stir with a stick until the potash is entirely dissolved. When the fat is melted pour it into a wooden tub, and slowly add the potash mixture, pouring it into the fat in a thin stream and stirring continually. The potash should be perfectly cold before being added to the fat. Stir the mixture until it begins to look thick and ropy, and then pour it into a box or several deep pans. After it has stood a few hours, cut it into bars, and the bars into pieces of convenient size for handling. It will still be quite soft and should not be removed from the pans for at least two days. It will then be a hard white soap of excellent quality.

SUBSCRIBER:—Clean a white felt hat by rubbing it with fine pipe-clay, applying the clay with a flannel rag.

A YOUNG HOUSEKEEPER:—Boiled apple-dumplings are made thus:—To two cupfuls of sour milk add a tea-spoonful of soda, the same of salt, half a cupful of butter, lard, and flour enough to make the dough a little stiffer than for biscuit; or make a good baking-powder crust. Peel and core the apples, roll out the

crust, place the apples on the dough, fill the core cavities with sugar, encase each apple in a coating of crust, press the edges of the latter tightly together, tie a cloth about each dumpling, place in a kettle of boiling, slightly salted water, and boil for half an hour, taking care that the water always covers the dumplings. They are also very nice steamed.

Baked apple-dumplings are made in the same way, a soft dough being used. Place them in a shallow pan, bake in a hot oven, and serve with cream and sugar. Or arrange them in a pan that is four or five inches deep, seeing that they do not touch one another; pour in hot water, leaving the tops of the dumplings uncovered; and to a pan of four or five dumplings add a tea-cupful of sugar and half a tea-cupful of butter. Bake for from a half to three-quarters of an hour; and if the water cooks away too much, add more. Serve the dumplings on a platter, and the liquid in a sauce boat for dressing. Fresh or canned peaches may be used instead of apples.

Hard sauce is excellent for apple-dumplings, and is made of the following:

$\frac{1}{2}$ cupful of butter.	1 cupful of powdered sugar.
	Flavoring to suit.

Beat the butter to a cream, and gradually add the sugar. The flavoring may be of any preferred variety. If wine is chosen, use three table-spoonfuls of it, and beat it in gradually. If lemon or vanilla extract is preferred, add a scant tea-spoonful; or the rind and juice of a fresh lemon may be used. As soon as the sauce is finished, heap it lightly and roughly on the dish in which it is to be served, and set it in the ice-chest until needed.

J. J.:—The following recipe for tomato soup is taken from "The Pattern Cook-Book," published by us at 4s. or \$1.00: Take equal parts of, tomatoes and water. If fresh tomatoes are available, pour boiling water upon them to loosen the skins, let them stand for one minute, plunge them quickly into cold water, remove the skins, cut the tomatoes into slices so they can be more accurately measured, and allow as above. Cook the tomatoes rather slowly in the water for half an hour, and strain through a fine wire sieve, such as is commonly used for sifting flour, pressing through all the soft part of the tomatoes, and leaving only the seeds in the sieve. Return to the fire, season with butter, salt and pepper, and thicken with corn-starch wet in some of the soup, allowing a table-spoonful of starch to every three pints of soup. Boiled rice, macaroni or vermicelli may be added, with good effect.

Mushroom brown sauce is one of the most delicious sauces known, and is made as follows: For a pint and a half of sauce use a quart of rich consommé, half a pound of fresh mushrooms, a baked sour apple, six table-spoonfuls of butter, five of flour, a slight grating of nutmeg, two level tea-spoonfuls of salt and half a tea-spoonful of pepper. Put the butter into a stew-pan and place it on the fire; and when it begins to brown, add the flour and stir until the mixture is dark-brown. Draw the stew-pan back to a cool place, stir until the contents are slightly cooled, and then gradually add the stock, stir until it boils, put in the seasoning, the baked apple and half a cupful of chopped mushrooms, and set back where the sauce will just bubble at one side of the stew-pan for two hours. At the end of that time skim off the butter, and strain the sauce into another stew-pan. Add the remainder of the mushrooms and three table-spoonfuls of consommé. The mushrooms should be nicely pared and cut into small pieces, and they should simmer for ten minutes in the hot sauce.

BARBERRY:—Prepare eggs à la Lucchese as follows: Fry an onion nearly brown, and add half a pint of milk and six halved hard-boiled eggs. Stir over a slow fire for three or four minutes, and add the beaten yolks of two eggs, a dessert-spoonful of chopped parsley, an ounce of grated cheese and a pinch each of cinnamon, pepper and salt. Stir over a slow fire for six or eight minutes, squeeze lemon juice over the whole, and serve very hot.

UNWITTING:—To keep jam or jelly from moulding, place an even half inch of sugar on top after the substance has cooled, and then cover the jar or pot with thick paper that has been coated with white of egg.

PUBLISHERS' DEPARTMENT.

THE MARCH DELINEATOR.

THE DELINEATOR for MARCH, 1895, will be the *FINEST NUMBER OF THE PUBLICATION THAT HAS EVER BEEN ISSUED*, and, to secure a copy of this issue, intending subscribers should send in their names before February 10th.

In this number the **SPRING FASHIONS** will be elaborately illustrated and described, and there will be many novel and original designs in the various **FANCY-WORK DEPARTMENTS**. Of general reading there will be:

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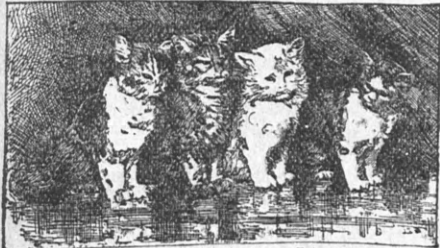
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We illustrate a few of the operations performed daily at the John H. Woodbury Dermatological Institute, 127 West 42d St., New York. They seem simple in the hands of the expert surgeons, and by the use of cocaine are made about as painless as altering a misshapen garment. Pug noses are changed to aquiline by dissecting out a V-shaped piece of the cartilage at end of nose. Flat and broken noses are more difficult, requiring building up from adjacent portions of the face, and sometimes the introduction of a celluloid artificial bridge; while crooked noses, hump noses, long noses, and short noses can all be altered to suit the faces or the whims of their dissatisfied owners.

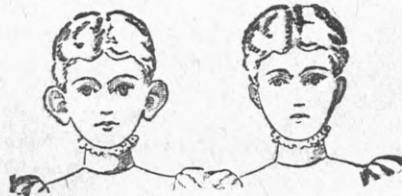


JOHN H. WOODBURY,
The Head
of the Institute.



Next to the nose, the greatest variety of transformations may be made on the mouth.

They are, in the hands of experts, as simple and painless as altering the nose or setting back ears that stand out too far from the head, and make a great difference in the direction of comeliness. Altering the mouth is a little more inconvenient for the patient, as no talking can be indulged in for several days.



Large mouths may be made smaller and small mouths larger, crooked mouths straightened, hair lip corrected, and protruding lips made to look more seemly in a remarkably short time and without costing a fortune.



Those who may want to know more of this wonderful establishment and the work done there, may obtain a little pamphlet of some 150 pages by sending 10 cents to the main office, 127 West 42d Street, New York City.

Branches of the John H. Woodbury Dermatological Institute are in successful operation in Boston, at 11 Winter St., Champlain Building, Chicago, Union Trust Building, St. Louis, and in Philadelphia, at 1,218 Walnut St., where there are regular Registered Physicians who have had many years' practical experience treating all forms of skin, scalp, nervous and Blood Diseases, as well as removing Moles, Warts, Superfluous Hair and all Facial Blemishes.



Persons having any disease or imperfection of the skin will get the best scientific treatment known to the world at moderate charges. Consultation free.

John H. Woodbury is the inventor of Woodbury's Facial Soap, for the skin, scalp and complexion. Sold everywhere.

On this and the succeeding Page is illustrated an assortment of Patterns for

Ladies', Misses' and Children's WRAPPERS,

Suitable for the Season.

The Patterns can be had from Ourselves or from Agents for the Sale of our Goods. In ordering, please specify the Numbers, Sizes and Ages desired.

The Butterick Publishing Co.
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6972



6972



6972



6875



6875



6875

Ladies' Tea-Gown or Wrapper, with a Fitted Lining, and a Slight Train (Perforated for Round Length) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Wrapper, with Fitted Lining (Which may be Omitted) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



6761



6761



6761

Ladies' Shirred Wrapper (With Fitted Lining) (To be Shirred or Left Loose at the Waist in Front) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Princess House-Dress or Wrapper, with Slight Train (Perforated for Round Length) (Copyright): 14 sizes. Bust measures, 28 to 48 inches. Any size, 1s. 3d. or 30 cents.



7180



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Ladies' Wrapper or Tea-Gown, with Fitted Lining (Which may be Omitted) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



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Ladies' Vassar Gown (To be used as a Wrapper, Lounging-Robe or Night-Gown) (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



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Ladies' New Mother-Hubbard Wrapper, with Under-Arm Gore (To be Made with a Standing or a Rolling Collar) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



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Girls' Mother-Hubbard Wrapper (Copyright): 11 sizes. Ages, 9 to 12 years. Any size, 10d. or 20 cents.



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Child's Sack Wrapper (Extending to the Instep) (Copyright): 10 sizes. Ages, 1 to 10 years. Any size, 10d. or 20 cents.



4342



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Little Girls' Wrapper (Copyright): 9 sizes. Ages, 1½ to 8 years. Any size, 10d. or 20 cents.



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Little Girls' Wrapper (Copyright): 8 sizes. Ages, 1½ to 7 years. Any size, 10d. or 20 cents.



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Child's Wrapper, with Circular Yoke (Copyright): 8 sizes. Ages, 1½ to 7 years. Any size, 7d. or 15 cents.



6516



6516

Ladies' Vateau Wrapper or House-Dress, with Short Train (Perforated for Round Length) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



7301



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Ladies' Lounging, Dressing or Bath Robe, with Slight Train (Perforated for Round Length) (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



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Ladies' Wrapper, with Fitted Under-Front (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



6097



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Ladies' Mother-Hubbard Wrapper, with Circular Yoke (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



6925



6925

Misses' Princess Wrapper or House-Dress (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



6969



6969



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Misses' Wrapper or House-Dress (With Fitted Lining) (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. or 25 cents.



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Ladies' Mother-Hubbard Wrapper, with Under-Arm Gore (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



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Misses' New Mother-Hubbard Wrapper, with Under-Arm Gore (To be Made with a Standing or Rolling Collar) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



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Misses' Wrapper, with Circular Yoke (Known as the Improved Mother-Hubbard) (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. or 25 cents.



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Misses' Vassar Gown (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. 3d. or 30 cents.



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Misses' Wrapper (With Fitted Under-Front) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



3641



3641

Misses' Bath-Robe or Blanket Wrapper (Copyright): 8 sizes. Ages, 8 to 15 years. Any size, 1s. or 25 cents.



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Misses' Mother-Hubbard Wrapper, with Under-Arm Gore (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



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Misses' Wrapper, with Fitted Under-Front (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

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Statements by other manufacturers to the contrary have been declared by the official authorities falsifications of the official reports.

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14th STREET, NEW YORK.

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Gros de Londres, heavy cord, worth 60c., at	39c.
All-Silk Faille Française, " 75c., "	59c.
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Guaranteed Gros Grain, " 1.00, "	69c.
24-inch All-Silk Faille française, " 1.10, "	79c.
All-Silk Moiré Antique, " 1.75, "	\$1.00
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Changeable Taffetas, 89c. " "	69c.
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Crystal Silks, 79c. quality, at	39c.
Moiré Antique, " 75c., "	49c.
Brocade China Silks, " 79c., "	49c.
New Shades of Silk Velvets, 98c. to	\$2.25
32-inch Black Cloaking Velours, worth \$3.50, at	\$2.00

DRESS GOODS.

New lines of our recent great purchase just opened.

45-inch French Cashmeres and Serges, all wool, 69c. quality, at	39c.
38-inch French Crêpe, all wool, worth 75c., at	29c.
45-inch French Suitings, all wool, \$1.25 and \$1.50 qualities, at	85c.
54-inch Cheviots, all wool, \$1.50 quality, at	98c.
50-inch French Broadcloths, all wool, \$2.25 quality, at	\$1.25
54-inch Cloakings, \$1.50 quality, at	98c.
" 2.50 " "	\$1.25
" 3.50 " "	1.75
50-inch Real Seal Silk Cloaking Plush, \$5.00 quality, at	2.98
" 7.50 " "	3.98
" 18.00 " finest imported, at	7.50
50-inch Black Astrakhans, \$6.00 quality, at	2.98

BLACK DRESS GOODS.

40-inch Black French Cashmeres, \$1.00 quality, at	79c.
" " " 75c. " "	59c.
" " " 60c. " "	39c.
40-inch Black French Armures, 60c. quality, at	39c.
45-inch Black French Serge, 65c. quality, at	39c.

Positively the greatest bargains ever offered in the history of the Dry Goods trade. Endless variety, being an importer's entire stock of medium and fine goods.

FRENCH CHALLIES, all wool, worth 58c., choice designs, 39c.

SERPENTINE CREPES for evening wear, in all shades, 19c.

1000 dozen **TURKISH TOWELS**, Unbleached, extra size (23x50), and heavy, worth 25c., 15c.

In addressing us, direct all letters to 14th Street.

LE BOUTILLIER BROTHERS, 14th STREET, NEW YORK.

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DON'T YOU WANT TO HEAR?

The **AURAPHONE** will help you if you do. It is a recent scientific invention which will restore the hearing of any one not BORN deaf. When it is in the ear it is INVISIBLE, and does not cause the slightest discomfort. It is to the ear what glasses are to the eye—an ear spectacles. Enclose stamp for particulars. Can be tested FREE OF CHARGE at THE AURAPHONE CO.'S Offices: 716 Metropolitan Building, Madison Square, New York, or 607 Masonic Temple, Chicago.

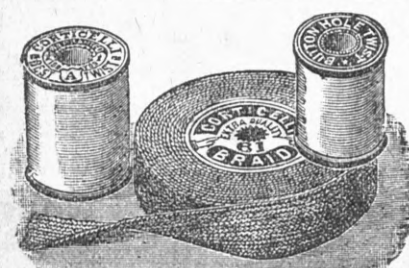


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Are the Highest of All High Grades.

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Corticelli Silk.

Another Gold Medal has been given to Corticelli Silk for superiority, and with it the Special Diploma of Honor.

This last award is from the California International Exposition, 1894. Corticelli Silk has been a winner of Prize Medals for 56 years on account of excellence.

Prudent purchasers will save time, money and mental friction, by selecting this brand. The engraving shows Corticelli Silk, Button-Hole Twist and Worsted Roll Braid, matching in color, as sold by leading dealers.

NONOTUCK SILK CO.,

New York, Boston, Chicago, St. Louis, Cincinnati, Philadelphia, and St. Paul.

ANSWERS TO CORRESPONDENTS.

Intending subscribers should not miss the March number of this magazine. It will be the most interesting issue ever published. A brief notice of its contents is given on Page 274.

BEAULESS:—Your suggestions regarding re-modelling your plush jacket are very good. The habit of biting the nails is one which often clings to an individual from infancy to old age. Rubbing a little extract of quassia (which is very bitter) on the finger tips might cure one of the habit.

AN OLD ADMIRER:—Write to H. C. F. Koch, & Co., West 125th Street, New York City, for a planchette board, mentioning this magazine in your communication.

PEGGY:—A bride may keep on her wedding veil until she dons her travelling dress.

AN OLD SUBSCRIBER:—To secure the fashionable flaring effect, line your skirt to the top at the back with hair-cloth, and tack straps underneath to draw the fulness together. Sometimes hair-cloth petticoats are worn for the same purpose.

H. CLYDE:—You can order the bagpipes from any musical-instrument dealer or through The Clemens Music Co., 82 Turner Building, St. Louis, Mo. In addressing that firm kindly mention the DELINEATOR.

A SUBSCRIBER:—The bluish color on the piano is caused by the action of damp air on the polish. Rub the surface thoroughly with a bit of chamois moistened with a drop or two of sweet oil, and finish by going over it with the bare hand. No polishing material is equal to the hand for fine surfaces.

Hartman

Cloaks, Suits and Furs

MADE TO ORDER.

STYLISHLY CUT. FIT GUARANTEED.

If you prefer a Tailor-Made Garment from goods of your own selection, send for our samples and descriptive catalogue.

This means a saving of from 30 to 50 per cent. in cost. Better than prices of ready-made goods.

Mention Delineator.

THE HARTMAN CLOAK CO.,

Branch: 21 Wooster Street, 310 to 318 6th Ave. New York.

No False Hope

is offered, but a **TRUTH** proven by abundant testimony when we say that our **PNEUMO-CHEMIC SYSTEM** cures

CONSUMPTION

Bronchitis, Catarrh, Asthma and Hay Fever. Our practical **HOME TREATMENT** requires no experience to use. Perfectly safe. Harmless. **IT CURES.** Endorsed by prominent physicians and in constant use at our Pulmonary Sanitarium. We change the climate and **KILL the GERMS.** Full descriptive circular with references, mailed free on application.

THE PULMONARY CHEMICAL CO.,
2268 N. High St., COLUMBUS, O.

ANSWERS TO CORRESPONDENTS.
(Continued).

S. S. S. S.:—Dumb-bells and Indian clubs are used especially for developing the breadth and depth of the chest and shoulders, though the motion of the arms and body increases the entire circulation and thus refreshes the nether limbs as well and develops their muscles. As in all other exercises, the costume worn must be such as will in no way restrict the movements. Pattern No. 4024, price 1s. 8d. or 40 cents, will produce a suitable and convenient costume for club swinging and other forms of exercise.

VERA MAY:—Only a surgeon's knife will reduce the size of the nose. We have no personal knowledge of the advertisement referred to, but have had no reason to question its reliability. Write for references, mentioning this magazine in your correspondence.

MABELLE:—Try the system for increasing weight described in "Beauty," published by us at 4s. or \$1.00.

BOX 15:—We do not understand your postal card. Kindly state your wishes plainly, and we will answer to the best of our ability.

VINEL:—We cannot supply exact words suited to hypothetical occasions: follow your own judgment, and let your words be well chosen, simple and gracious. When it becomes necessary for two ladies and a gentleman to occupy the same seat in driving, the gentleman usually sits between the ladies, but such an arrangement would be resorted to only when no other was available.



I'm sure
You'll be glad
to know
of a binding
that will keep
your dress
skirt from
becoming
wet and
draggled.
It's the

"Duxbak"
Rainproof

a new brand of
the famous

"S.H. & M."
FIRST QUALITY

Bias
Velveteen
Skirt Bindings,

which last as long as the skirt.

Look for "S. H. & M." First Quality on the label of every bolt you buy.

"S. H. & M." Dress Stays are the Best.

Honiton

OFFER! ALL THE CRAZE IN FANCY WORK.

We send a tin. Fine Linen Honiton Doily, with Honiton Lace Braid and Silk to work, with Printed Instructions. Also Perforated Patterns for a Round 20in. Honiton Centerpiece, others for Doilies, Mats, Pin Cushions or Toilet Articles and our Catalogue of Patterns.

We send all postage paid for only **25c.**

Walter P. Webber, Lynn, Mass. Box M.

The Missing Word

Why is ——— the best Shortening?

Pshaw, but this is too easy. Everyone knows that the missing word is "Cottolene," and that it is the best shortening because unlike lard, it is made of pure vegetable oil and beef suet, and is wholesome and digestible.

COTTOLENE

is sold in three and five pound pails by all grocers.
Refuse all substitutes. Genuine is made only by



The N. K. Fairbank Company,

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Suits and Cloaks.

We desire to close out our entire line of Winter Cloths before laying in our Spring Stock, and in order to do this we offer great bargains in Tailor-Made Suits, Jackets, Capes and Furs. We make every garment to order, thus insuring a perfect fit, and prepay all express charges.

Jackets and Capes from \$5 up, actually worth \$10 up;
Tailor-Made Suits, \$10 up, real value, \$18 up.

Write for our Winter Catalogue of Cloaks, Suits and Furs, and samples of Cloths, Plushes and Furs to select from. Postage, 4 cents; you will get them by return mail. We also sell Cloth by the yard.

Our New Spring Catalogue of Suits, Capes, Jackets and Waists, will be ready February 14th. Write now, enclosing four cents postage, and we will mail you a copy, with a full line of new samples, as soon as it is issued. Be sure to mention that you wish the Spring Catalogue.

THE NATIONAL CLOAK CO.,

152 and 154 West 23d St., New York.

Lillian Russell

Delightful, Refreshing, Sweet.

THE MOST FRAGRANT

Perfume.

JUST OUT.

ENTIRELY NEW.

Satisfaction Guaranteed.

For sale by druggists. Send 50c for one ounce, or \$1.00 for two ounce bottle.

Seeley the American Perfumer
DETROIT, MICH.

Delsarte

Waists,

Corsets and Strophons,

—also—

Silk Sponge
Flannel Underwear.

The most delightful
hygienic fabric.
Never shrinks, very
durable, cheaper than
spun silk.

DELSARTE MFG CO.'S

AGENCY,

124 West 23d Street,
New York.



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McALLISTER, Mfg. Optician, 49 Nassau Street, New York.



50c Trial Sets Of Choice Seeds, Plants and Fruits.

Our GEM COLLECTION of 10 Elegant Roses valued at \$1.00 prepaid by mail for only **50c.**

Good thrifty plants on their own roots that will bloom freely during the summer and autumn planted out, or in pots and boxes. All are of the beautiful fragrant ever-blooming classes that cannot fail to please and charm you. This most liberal offer is made to introduce our goods. We want your trade and feel certain that if you once deal with us you will again and again. Names with short descriptions of Roses in our GEM SET, which covers a delightful range of colors: *Clotilde Soupert*, Pearl White, shading to Rosy Pink. *Ernest Metz*, Soft Carmine Rose. *Marie Guillott*, White tinged delicate shade of Lemon. *Etoile de Lyon*, Brilliant Chrome Yellow, finely cupped. *Marie Van Houtte*, Creamy White, outer petals suffused bright Rose and Pink. *Madam Weiche*, Apricot Yellow shaded Canary Yellow. *Papa Gontier*, a magnificent Red Tea, glowing Carmine Crimson. *Queen's Scarlet*, Rich Velvety Crimson. *La France*, Delicate Silvery Rose. *Bridesmaid*, an exquisite Clear Delicate Pink.

ORDER THESE SETS BY THE LETTERS AND NUMBERS.

Set U—2 elegant Palms, strong plants, 2 sorts.....50c
 " H—16 pkts choice Vegetable Seeds, 16 sorts 50c
 " E—20 pkts choice Flower Seeds, 20 sorts.....50c
 " G—10 prize winning Chrysanthemums, 10 sorts 50c
 " H—4 superb French Cannas, 4 sorts.....50c
 " K—10 large flowered Geraniums, 10 sorts.....50c
 " L—30 fine Gladioli, all flowering bulbs.....50c
 " N—10 Tuberoses, double sorts all flowering 50c
 " O—10 flowering plants all different.....50c
 " P—6 Hardy Ornamental Shrubs, 6 sorts.....50c
 " Q—6 Hardy Climbing Vines, 6 sorts.....50c

FRUIT TREES, ETC. MAIL SIZE.
 Set 103—8 Peaches, 4 sorts.....50c
 " 104—8 Apple, 4 sorts.....50c
 " 105—2 Pear, 2 sorts, 2 Cherry, 2 sorts.....50c
 " 106—6 Grapes, 3 sorts.....50c
 " 107—8 Grapes, all Concord.....50c
 " 108—4 Gooseberries, 4 sorts.....50c
 " 109—10 Currants, 3 sorts.....50c
 " 110—30 Raspberries, 5 sorts.....50c
 " 111—50 Strawberries, 5 sorts.....50c
 " 112—1 each, Japan Chestnut & Walnut 60c

One half each of any two of these sets 50c, 3 sets \$1.25, 5 sets \$2.00.

By mail postpaid, safe arrival and satisfaction guaranteed. Order from this advertisement NOW, as these are introductory sets, not in catalogue, an *Elegant Annual of 168 pages*, which will be sent free with first order. If none of these sets suit you and you want anything in our line send for catalogue—free. About 60 pages devoted to *Vegetable and Flower Seeds*, 70 to *Plants*, the balance to the *Cream of the Fruits*. Everything of the best for *Orchard, Vineyard, Lawn, Garden, Greenhouse and Conservatory*. Millions of *Trees, Shrubs, Vines, Roses, etc.*

41st YEAR.

1,000 ACRES.

29 GREENHOUSES.

THE STORRS & HARRISON CO., Painesville, O. Box 6

Do
Your
Part.

Do your part, and do your best—
Nature then will do the rest.
Part of your part is to secure the
best Seeds. Ask your dealer for

FERRY'S SEEDS.

They always fill the bill. If you
would know the best methods of
planting and growing them, send for
Ferry's Seed Annual for 1895, Free.

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Seven Varieties of NEW ASTERS for 35cts.

Two Collections for 50 Cents.

Giant Jacqueminot Aster

" Rose Pink

" Purple Jewell

" Dark Crimson Crown

" Comet, Azure Blue

" Comet, Pure White

" Vick's Branching Aster

(Pure White.)

35

Cents.

A full description of these is given in our
1895 Catalogue, together with many other
kinds, and a complete list
of the leading and most reliable Flower and
Vegetable Seeds, illustrated with cuts, which we
have endeavored to produce as near as possible to
nature, and several full page illustrations; also
colored plates painted from nature. It is full
of information to all interested in Flowers or Gardening,
and contains all the latest and most reliable

Novelties, some of them can be obtained only from us. If you
have not already received it, send your order now for the above
grand collection of Asters, and you will also receive *Rawson's Illus.*
Hand Book for the Farm and Garden, by mentioning the *Delineator*.



W. W. RAWSON & CO.,
BOSTON, MASS.

ROSES, PLANTS, SEEDS

THAT WILL GROW AND BLOOM.

A Trial Will Convince You of Their Superiority.

Largest collection of Roses, finely grown stock. Thousands say "they are the Best." We have *Chrysanthemums* in all the different colors and forms of this wonderful queen of autumn flowers. The largest collection of *Begonias* in America. They positively have no superiors. We have quantities of other house and bedding plants, including many novelties. Pure flower and vegetable seed that are sure to grow. We offer the greatest inducements for you to buy flowers of us; we can save you money. Remember we guarantee satisfaction in every instance.
 20 Roses, all different, \$1.00 Write for our beautiful
 20 Chrysanthemums, all different, \$1.00 Illustrated Catalogue,
 20 Geraniums, all different, \$1.00 sent free to all applicants,
 14 Rex Begonias, all different, \$1.00 including a check
 for a valuable present free with your order. Address,
G. R. GAUSE & CO., BOX 44, RICHMOND, IND.



ANSWERS TO CORRESPONDENTS,

(Continued).

MISS FANNIE M.:—You failed to enclose a stamp for a reply by mail. Black-silk like your sample will make you a stylish and becoming gown.

CARRIE:—Strictly speaking, white and black are not colors, but are, as the representatives of light and darkness, very useful in modifying colors and the hues arising from them, their attenuating and neutralizing effect producing all manner of tints and shades. We are not aware of any contrivance that will alter the shape of the thumbs.

AN OLD SUBSCRIBER:—Send your Angora rug to a practical furrier to be dyed. You could not do the work successfully yourself.

A SUBSCRIBER:—It would be decidedly bad form to wear a tea-gown out of doors. For the proper forms of business cards, see some competent printer or stationer. The Jewel Card Co., Clintonville, Conn., does such work.

DR. W.:—To make rose-sugar for flavoring cake, spread rose-leaves on a flat dish, and dry them in the oven; put a pint of the dried leaves in a mortar with half a pint of granulated sugar, pound the whole to a powder, rub the latter through a sieve, and place in a bottle or a self-sealing jar.

BLUE BELL:—Your material is poplin, but as the color is not fashionable, we would not advise making up the dress. Large pores may sometimes be contracted by applications of alcohol.

50c. BARGAINS

IN ROSES AND PLANTS.

We want your trade, hence we offer these cheap bargains well knowing that once a customer of ours, always one. Please tell your neighbors about it.

Set A—10 Ever-blooming Roses, 10 Colors.. 50c
 " B—10 Prize Winning Chrysanthemums 50c
 " C—10 Lovely Fuchsias, all different.... 50c
 " D—8 Fragrant Carnation Pinks..... 50c
 " E—15 Choicest Rainbow Pansies..... 50c
 " F—12 Sweet Scented double Tube Roses 50c
 " G—10 Elegant Geraniums, all different 50c
 " H—8 Flowering Begonias, choice kinds 50c
 " J—10 Vines and Plants, suitable for
 Vases and Baskets..... 50c
 " K—12 Magnificent Coleus, bright colors 50c
 " L—4 Choice Decorative Palms, elegant 50c
 " M—4 Dwarf Ever-blooming Fr. Cannas 50c
 " N—20 Packets Flower Seeds, all kinds 50c

NO TWO ALIKE IN THESE SETS.

Any 3 sets for \$1.25, any 5 for \$2.

By mail postpaid, safe arrival and satisfaction guaranteed. Order by the letters from this advertisement now as these introductory sets not in catalogue. This book contains everything you need for the garden and house. We mail it for 10c. in stamps. We are the largest rose growers in the world. Over one and a half million roses sold each year.

The COOD & REESE CO.,

Champion City Greenhouses,

Box H SPRINGFIELD, OHIO.

Delicate, Dainty, Lovely

**SWEET
PEAS**

20 Varieties of the Newest 10c.
 mixed in one large one ounce packet—
 together with our handsome and original
 SEED CATALOGUE. Send at once.

Johnson & Stokes,
 217 and 219
 Market Street, Philadelphia.

SEEDS FREE Send 12c. for "Favorite Flowers"
 and get these seeds FREE. 5 pkts.
 Giant Cyclamen, Tuberous Begonia, Royal
 Aster, Fancy Pansy and Excelsior Sweet
 Peas; also 1 Fine Bulb, seeds of the Wonderful Chi-
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NEW SWEET SCENTED PANSIES.

New Hybrids in which are blended the perfume of the Violet, with the beauty of the Pansy.

This new class is the result of crossing the pansy with the sweet alpine violet; the resulting hybrids, in addition to retaining the delightful violet perfume, produce the most beautiful pansy-like blossoms, 2 to 2½ inches across. The solid or selfs include white, lemon, orange, claret, crimson, maroon, lavender, purple, rose, black, blue, etc., etc. The fancy varieties are exquisitely tinted, striped and blotched. Many critics consider the combinations and blendings of color in the NEW SWEET-SCENTED PANSIES to be more beautiful than the ordinary strains of Pansy.

The NEW SWEET-SCENTED PANSIES are hardy, of easy culture, and, planted in masses or lines, they form perfect mats covered with myriads of flowers. They begin to make the garden gay in early spring and continue to bloom with marvelous freedom until autumn. The flowers are borne on long stems which shoot up like the violet directly from the roots, rendering the flowers of special value for cutting purposes.

PRICE PER PACKET (MIXED COLORS) 25 CENTS.

A complete description of this new floral beauty will be found in our 1895 Catalogue of "EVERYTHING for the GARDEN," which we will send FREE with every order from this advertisement, when this paper is mentioned. If Catalogue alone is wanted, it will be mailed on receipt of 20 cents. As every copy, however, with postage, costs us 25 cents, you will find it more advantageous to order the NEW SWEET-SCENTED PANSY and get for nothing a Catalogue of 160 pages, containing nearly 500 engravings and 8 beautiful colored plates—in fact, the most superb publication of its kind ever issued. Postage stamps accepted as cash.

PETER HENDERSON & CO.,

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Brighter and handsomer than ever with special features of Premiums, Discounts, Club Offers and Low Prices with full description of the latest varieties and profusely illustrated. IT IS SENT FREE. WRITE TO-DAY.

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Giant German Pansy, 40 sorts.
Finest Nasturtium, 10 varieties.
Choicest Double Aster, 100 sorts.
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Easket Lobelia, 30 superb kinds.
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\$10 cts. pays for these 12 pkts. *first-class, warranted seeds*, enough for a whole garden of choice flowers, also cultural GUIDE and PARK'S FLORAL MAGAZINE 3 mos. on trial. They are not cheap seeds, but the best to be had; worth a dollar. New French Zinnias, Bedding Petunias, Margaret Carnation, Sweet Peas or Verbenas for club of two, or all for club of five. Club with friends. This is my best offer. Don't miss it. Order at once. — **GEO. W. PARK, B 20, Libonia, Pa.**

SPLENDID TUBEROUS BEGONIAS, and other fine bulbs at bargain prices. See my offers and save money.

ANSWERS TO CORRESPONDENTS,

(Continued).

JENNIE AND LOU:—It is always proper to acknowledge New Year or Easter cards by a similar attention. When the hands chap and crack from the use of hard water, they will be less liable to the trouble if a little ammonia or borax is thrown into the water; but one must be careful not to use too much or the effect will not be beneficial. Camphor ice is a good remedy for chapped hands and lips.

WILD ROSE:—If a man friend escorts you home, a simple "Thank you" is sufficient acknowledgement for the attention. It is not necessary to invite him into the house after nine o'clock, though you might express a wish to have him call at some future time. Follow advice given "Anxious" in the December DELINEATOR for the removal of blackheads.

IGNORANCE:—Address a physician as "Doctor Blank." There are several methods of cultivating the memory, all based more or less upon systematic exercise of the faculty itself. Try committing a certain small number of words to memory; on the following day recall them, and add several more; the next day similarly increase the list, and so on. Other methods are on much the same lines.

Four Steps

are all that stand between you and successful rose growing. First you write for the New Guide to Rose Culture which is sent free. It fully describes, accurately pictures and plainly directs you how to grow the famous **D. & C. Roses** and a thousand other beautiful flowers. Shows you how to take the next step—to get them by mail on their own roots ready to grow and bloom in pot or garden. Take the first step to-day. A sample of our floral magazine—"Success with Flowers," also sent if requested.

THE DINGEE & CONARD CO.
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NEW FLOWERS, Roses, Seeds and Bulbs by mail at little prices—1 trial packet each Sunshine Pansies, Dbl. Diadem Pinks, Fairy Poppies, Sweet Peas, Sweet Alyssum—5 pkts. and Catalog, only 10c. **ALFRED F. CONARD, Box 6, West Grove, Pa.**

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To introduce my **SEEDS** and **BULBS**, I will mail 2 New Excelsior Double Dwarf Pearl Tuberose Bulbs, sure to bloom early; 4 Gladioli Bulbs—fancy mixed, lovely spikes all colors, nothing can equal these; 1 packet Marguerite Carnation, —give elegant flowers in 4 mos. from seed; 1 pkt. Pansy—The Alice, finest mxd., every color imaginable; 1 pkt. Poppy—Golden Gate, nothing makes a grander show; 1 packet Sweet Peas—Eckford's Choice, mixed, over 30 sorts, simply grand; 1 pkt. Phlox, fancy mxd., includes many wonderful colors; 1 pkt. Chinese Pinks, all colors, and a flower everyone wants; 1 pkt. Mixed Flower Seeds for Wild Garden—over 100 kinds that will grow and bloom freely.

The above are selling for \$1.00, but as I have grown 100,000 collections simply to introduce my Seeds and Bulbs, will mail the complete lot, for only 25 cents to pay postage, packing, etc. They will bloom this season and make a great display. Order at once before all are taken. Catalogue of Vegetables and lovely Flowers FREE with each order. Full of Bargains!

If you send silver or Money Order, a Floral World of art in ten colors and 50 cent certificate is sent free. Address **F. B. MILLS, Box 119, ROSE HILL, N. Y.**

BURPEE'S FARM ANNUAL for 1895
 "The Leading American Seed Catalogue."
 A handsome book of 174 pages with many new features for 1895—hundreds of illustrations, pictures painted from nature—it tells all about the **BEST SEEDS** that grow, including rare novelties that cannot be had elsewhere. Any seed planter is welcome to a copy **FREE**. Send your address to-day on a postal.
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SPECIAL OFFER: For only 10c, I will send 1 liberal package each of New Holland Cabbage and New Dixie Water Melon. Beautiful Seed and Plant Catalogue **FREE**. Address at once **H. W. BUCKBEE, Rockford, Ills.**
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 If you did not try my seeds last year, send four cents in stamps for my Catalogue of Seeds and Plants, before March 1st, and I will send you Three Packets Choice Flower Seeds for trial, worth 25 cents, including a packet of the best mixed Pansy Seeds in the world—the famous Diamond Strain; blooms 2 to 3 inches across; over 50 distinct sorts and an endless variety of rich and delicate shades, some with bands of red, white, blue, gold, etc., others elegantly striped, spotted and blotched in combinations not found in any other strain. I offer the best standard varieties and novelties in Flower and Vegetable Seeds, Roses, Chrysanthemums, and all kinds of Aquatic Plants, including nearly 50 varieties of Water Lilies of all shades, of pink, blue, yellow, purple, white and crimson. Catalogue tells all about them and every lover of rare flowers should see it.

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 Easily removed without breaking. Perfection Tins require no greasing. 10 styles, round, square and oblong. 2 layer tins by mail 30 cts. Circulars FREE.
CAUTION.—Our Trade-Mark "Perfection" stamped on all Improved Perfection Tins. Beware of imitations made without the Groove. They will leak better.
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 This wonderful Early Tomato has proved a great success for earliness, smoothness and quality. Perfect ripe fruit has been produced in less than 50 days. We offer \$255 for ripe Tomatoes grown in the least number of days from day seed is planted. All climates and soils have equal chance. Full instructions with seed. We own it all.
SUREHEAD CABBAGE—is all head and sure to head, of large size, excellent quality and a good keeper. Single heads have weighed 60 lbs.
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EARLY FORTUNE POTATO, 51 lbs., given away—Earliest Potato grown, and has proved it. A Potato Grower writes: "Planted Early Fortune 5 weeks after Early Rose, and they matured together, Fortune yielding over three times as many, quality excellent, and sure to be a great favorite." We want a great test made in 1895 and will give Free one barrel of seed to growers of the largest yield from one whole potato in each State and Territory. Instructions with Potato. Cannot be beaten elsewhere. One Potato is worth \$1.00 to any person.
 We will send a package each of Early Tomato, Surehead Cabbage, Japanese Climbing Cucumber, and one whole Early Fortune Potato (packed from frost) with a Garden Annual, (nothing published like it) for only 25 cents. If you send silver or M. O. we will add Free a Floral Calendar for 1895, a work of art in color. Order at once. Address **FAIRVIEW SEED FARM, Box 12, Rose Hill, N. Y.**

Seeds and Bulbs GIVEN AWAY.
 The Choicest Collection and best offer ever made. We want every reader of this paper to try this collection: 1 pkt. Lovely Marguerite Carnation, 1 pkt. Fuller's Perfection Pansy, 1 pkt. Snow Queen Pansy, pure satin white; 1 pkt. Balsam, 1 pkt. Floral Park Giant Phlox, 1 pkt. Sweet Tea, 1 pkt. Mignonette, 1 pkt. Giant Zinnia, 1 pkt. Poppy Bridehead, 1 pkt. Aster, 1 Bulb Lovely Tuberosa, 1 Bulb New Seedling Gladiolus, 8 Bulbs Oxalis, free bloomers. The above collection, 10 packets seeds, 10 Bulbs and our Bargain Catalogue mailed free on following conditions: Send us 25 cents to pay postage and packing. We will include in each collection a check good for 20 cents.
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 We have prepared for it by doubling our supply and reducing prices on Plants, Small Fruits, and on all standard kinds of Vegetables and Flowers to
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 regular size, and 7 cents per ounce instead of 5 cts. per packet, and 10 cts. per oz. as before. Quarts and pounds in same proportion. Our 1895 catalogue TELLS THE WHOLE STORY for the garden, lawn and farm. 1/4-OUNCE SPECIAL MIXED SWEET PEAS for 6 cents, stamps, if you mention this paper.
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ANSWERS TO CORRESPONDENTS,
 (Continued).

A. N. D.:—A cheviot dress will develop stylishly for a tall, slender young woman of seventeen by pattern No. 7309, which costs 1s. 8d. or 40 cents. A pretty cape of the same material, for wear with it, may be cut by pattern No. 7274, price 1s. or 25 cents; line it with shot taffeta silk. For use with best dresses, we would suggest a black cloth coat made according to pattern No. 7314, price 1s. 3d. or 30 cents. All the patterns mentioned are illustrated in the December DELINEATOR.

Mrs. N. P.:—The most favorable tints for women with red hair are the bright, sunny tones of brown and all the Autumn-leaf shades. After these may be mentioned pale or very dark green, pale-yellow, and black unrelieved by colors. Solid-hued fabrics are much more becoming than those that show mixtures of tints. If one has a pale complexion, the most trying tones are the light grays and tans, which impart a yellow tinge to the face.

A. D.:—Only the most reserved use of perfumes is permissible among people of good taste. A faint aroma of violet or some other choice scent rarely offends any one, while a heavy fragrance of even the choicest flowers is often too overpowering to be constantly inhaled.

H. C. G.:—Some of the new fob chains for ladies are of gold, with pendants of various patterns enamelled or ornamented with gems. The ladies' vest chain with a bar is also much used, and is of gold and platinum in a thin rope pattern, and about seven inches long.



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 1 pkt. **NEW JAPANESE CHRYSANTHEMUM SEED**.
 1 pkt. **BEGONIA VERNON**, mixed, finest of all.
 1 pkt. **GIANT WHITE SPIDER FLOWER**, new.
 1 pkt. **JAPANESE WINEBERRY**, king of berries.
 1 pkt. **NEW SPOON GOURD**, curious and useful.
 5 bulbs **NAMED GLADIOLUS**, 1 each of White, Pink, Scarlet, Yellow and Variegated.
 3 bulbs **MAMMOTH OXALIS**, different colors.
 1 bulb **VARIEGATED TUBEROSE**, Orange flowers.
 1 bulb **ZEPHYR FLOWER**, a perfect fairy-like gem, and our **GREAT CATALOGUE** with 9 magnificent colored plates and covers, and sample copy of the **MAY FLOWER** with two great chromo plates. These 5 packets of seed Novelties and 10 choice Bulbs (worth \$1.30) will all flower this season, and we send them for **30 CENTS** only to introduce our superior stock. 4 collections for \$1.00. Catalogue will not be sent unless asked for, as you may already have it.

Order at once, as this Offer may not appear again.

Send us the names of 5 or 10 of your neighbors who love flowers and we will add a fine Novelty, **FREE**.

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40 CENTS A POUND, POSTAGE PAID.

We have grown tons of Sweet Peas the past Summer of a very fine quality to be able to give our friends a real treat. Think of it, a pound only 40 cents; half pound 25 cents; quarter pound 15 cents; ounce 10 cents. If interested in new Flowers, Vegetables or Fruits, send for VICK'S FLORAL GUIDE for 1895, which contains colored plates of Vick's Branching Aster, Sweet Peas, Vegetables, Hibiscus, and Hypericum. Honest illustrations; descriptions that describe, not mislead; hints on sowing and transplanting. Printed in 17 different colored inks. Mailed on receipt of 10 cents, which may be deducted from first order.

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ANSWERS TO CORRESPONDENTS,

(Continued).

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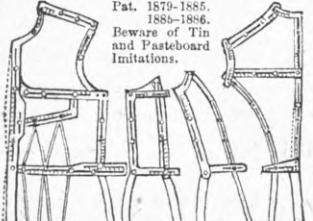
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ANSWERS TO CORRESPONDENTS.

(Continued).

Mrs. D.:—We have no theory as to massage movements for developing the bust and neck; that is within the province of professionals, who treat different individuals according to the requirements of their particular cases. We have heard that a circular motion is the proper one for developing the bust, and that upward strokes will develop the neck. Write to Mrs. Gervaise Graham, 1424 Michigan Avenue, Chicago, Ill., on the subject. A child of three years is too young for advanced calisthenics. To develop the chest at that age, let the child stand for a few minutes daily with its back firmly braced against the wall and the chest well thrown out, and for a few minutes more with the hands placed upon the hips, akimbo. As an inducement, you might offer a reward for taking these exercises.

Mrs. M. J. R.:—You might have your purple flannel dress dyed one of the dahlia shades. Leave the waist as it is, but cut the skirt over by circular skirt pattern No. 6983, price 1s. or 25 cents. Your beaver cloak is sufficiently modern to wear without altering. The latest styles in coiffures are illustrated and described in the December DELINEATOR.

Eva M.:—It is impossible for us to give correspondents exact forms for letters on given subjects. Under the existing circumstances express regard for your pastor, and also regrets for his impending departure, wording the letter as cordially as your acquaintance with him warrants.

BIAS

INDESTRUCTIBLE

OUTLASTS THE SKIRT

VELUTINA

DRESS FACING

FICTION MONTHLY

No. 27, February, NOW READY, contains, complete, a Thrilling Novel, New and Original, entitled

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EVERY BOY OR GIRL, LADY,

Who wishes to make money fast at home, should write us. No canvassing. New Plan. Valuable outfit free. Cheerful Moments, 162 Nassau St., New York City.



ANSWERS TO CORRESPONDENTS,
(Continued).

JACQUELINE:—Frequent washings will remove the sizing from your new linen handkerchiefs. At a certain time of the year the birch tree sheds its bark naturally, and the outer bark can then be easily stripped from the inner.

MRS. B. W.:—A delightfully fragrant mixture to put into sachets may be made of the following:

Lavender flowers.....	1 ounce.
Pulverized orris.....	2 drachms.
Bruised rosemary leaves.....	1/4 ounce.
Musk.....	5 grains.
Attar of roses.....	5 drops.

Directions for making different sachet powders, such as heliotrope, violet, poudre d'iris, peau d'Espagne, etc., are contained in "Extracts and Beverages," published by us at 6d. or 15 cents.

C. L.:—The following are appropriate sentiments for blotters:

"Of all the arts in which the wise excel
Nature's own gift is writing well."

"Poets lose half the praise they should have got,
Could it be known what they discreetly blot."

Among shorter sentiments are, "The last and greatest art—the art to blot," and "Blot me not from thy memory."

AMBITIOUS MOTHER:—Read answer to "Violet" elsewhere in these columns, in reference to reducing flesh.

ALIETTE:—At a geographical social the gentlemen are given the names of the United States, and the ladies the capitals. Each State then seeks its capital, and when this is consummated, the States with their capitals form in line, and all are formally presented to the President and his cabinet, who have been previously appointed. At the table where refreshments are served political speeches are in order.

MAB:—Cut your black silk costume by pattern No. 7315, which costs 1s. 8d. or 40 cents, and is illustrated in the December DELINEATOR. Trim with black accordion-plaited chiffon, and have a stock collar of cerise velvet.

The EVERETT PIANO.

contains new and desirable improvements. It is an ideal instrument. To it alone of all pianos can be attached the

Plectra=phone,

by means of which the beautiful and popular effects of mandolin, guitar, harp and zither can be produced at will by the piano player.

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Will positively cure all face blemishes, freckles, pimples or blotches of every character, rendering the skin soft and velvety. Unsurpassed for Eczema and kindred troubles, checking irritation without harmful results. Is composed of balsam and herbs, and guaranteed harmless. This is no patent medicine, but comprises a salve and soap that have been used in Turkey for thousands of years and are now imported solely by us. Can furnish unquestionable testimonials as to their healing and beautifying properties. Price \$1.00 each for Soap and Salve, or \$2.00 for both. Sent by mail on receipt of price.

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DR. TARR'S CRÈME DENTIFRICE
in tubes. Beautifies the teeth, perfumes the breath and hardens the gums. Positively keeps the teeth free of Tartar Deposits. Is more desirable and economical than Powder or Liquid. Sold by druggists or by mail postpaid for 25 cents.

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Antiseptic, Absorbent and of Downy Softness.

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On Voice Culture in the United States,
will write a series of articles on "How to Train My Voice," for

The Musical Messenger,
beginning February 1st.

These articles will furnish new ideas, thoroughly practical. No such opportunity for self culture has ever before been given the public.

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Address Calendar Department,

POPE MFG. CO.,

Mention this paper.

Hartford, Conn.

ANSWERS TO CORRESPONDENTS,

(Continued).

ETTA S.:—We give below a few couplets which may be appropriately used in a fortune book, the construction of which is described in "Around the Tea-Table" in the December DELINEATOR:

The Fates have said
You soon will wed.

Much joy for you,
And troubles few.

Roses for thee
Is thy destiny.

A lover true
Is seeking you.

Your days shall be
Passed happily.

A happy life,
A loving wife.

A sky that's bright,
A heart that's light.

Be not afraid
Of fate, sweet maid.

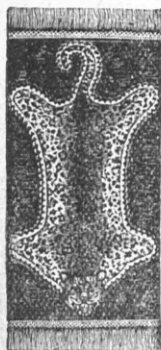
Through all your days
Lie tranquil ways.

Fates mar your plan
To catch a man.

A bachelor's fate
For thee doth await.

A carriage and pair
Will be your share.

Mrs. E. N. I.—Send your sample of silk to a dyer, who will advise you what to do with it. The Staten Island Dyers, 12 John Street, New York City, are reliable. Please mention the DELINEATOR in corresponding with them.



A handsome Leopard,
Tiger, Lion or Black Bear

RUG

size 2 feet 6 inches by 5 feet 8 inches, sent anywhere

C. O. D. for \$2.90.

Regular retail price \$6.00. Made from fine wool, handsomely fringed and reversible. A beautiful rug for the parlor or hall. Pr. fine Lace Curtains, 3½ yds. by 54 in. sent C. O. D. for \$2.50—retail price \$5.00. Sole Agents wanted in every town.

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Seed, 10c. Two names. Catalogue.
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A New Dress for 10 Cents

And as Pretty as if It
Cost \$10.

THE GREAT MONEY-SAVERS!

Diamond Dyes Used Daily in Thousands of
Homes All Over the World.

It was only her old gray serge dyed a stylish navy-blue, and worn with a cardinal silk vest made out of last year's blouse dyed over, although it was as pretty as if it cost \$10. Not only that, but the beautiful bunch of tips in her hat

were old faded gray feathers dyed over into new ones.

She began it all just to see if *Diamond Dyes* really would do all that people said. She had no faith in home dyeing, and sending it to a dyer's was so expensive—but once begun, she did not stop until she had an entire new outfit, and now even the children's old cotton school dresses and faded stockings are dyed as fast as they become shabby.

She finds the colors strong, beautiful and absolutely fast, and knows that home dyeing is a success if done with the *Diamond Dyes*—you may know it too.

Here Is the Woman Who Did It.

"Last fall I had a dress dyed at the dye shop and paid \$2.50 for the work. I could use only part of the goods, as they were not all the same color. Now, last week I bought a package of *Diamond Dyes* for ten cents, and dyed a whole dress with it. The dress is just lovely, and the smallest pieces are as good as the large ones, everything being an even color." Mrs. A. L. IRION, 1482 Antoine Street, Detroit, Mich.

Old Dresses Mistaken for New.

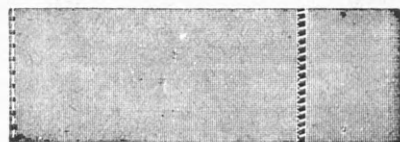
"I have used *Diamond Dyes* quite a while with great success. I have colored dresses which have been mistaken for new ones. I color scarfs, cloaks, ribbons, carpet rags, rugs, etc., and also make ink from them. They always give perfect satisfaction in the many ways in which I use them. The longer I live, the more I appreciate the value of *Diamond Dyes*." MAUD HUDSPETT, Salem, Mo.

Send at Once.

Book of Directions and 40 samples of colored cloth free; also beautiful birthday card to all babies under two years of age. Write to-day before they are gone. WELLS, RICHARDSON & Co., Burlington, Vt.

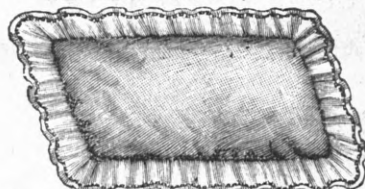
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Acknowledged to be far superior to all
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ANSWERS TO CORRESPONDENTS,

(Continued).

AIDA:—For your drawing-room which is to be furnished in colonial style, choose wall paper showing a blue-and-white colonial pattern.

ANXIOUS INQUIRER:—After an evening at the theatre you should certainly invite your escort to visit you at some future time. It would be best to make concessions and write him that you would be glad to see him.

CLAIRE D.:—Such subjects as "Ideal Womanhood," "Social Progress," "Higher Education," etc., are interesting for essays.

ISLAND OF CUBA:—The dresses of children from two to three years old extend to the ankles.

COUNTRY SEAMSTRESS:—There is no set rule for the matching of plaids, stripes and figures, but valuable information on the subject may be obtained in "The Art of Garment Cutting, Fitting and Making," which we publish at 2s. or 50 cents.

Mrs. T. W. B.:—You can purchase galbanum at a drug store.

EMERSON PIANOS 60,000 SOLD

43 YEARS
BEFORE THE
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MODERATE PRICES,
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WE WANT 1,000 MORE AGENTS.
GOODS SELL THEMSELVES. \$4 to \$8 a Day

Profit, \$100 a month SURE. Write us. We want to tell you all about it.

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AWARDED GOLD MEDAL.

DURKEE'S
SPICES
SAUCES
EXTRACTS
OF
PERFECT PURITY
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EXQUISITE FLAVOR

COLUMBIAN EXPOSITION.

YOUR DURKEE'S CROCKERY
KEEPS SALAD DRESSING
FOR SALADS, COLD MEATS, ETC.

\$13.60

TOWA

CUT THIS AD OUT and send to us with \$13.60 and we will send you this MACHINE by freight. If you don't find it equal to machines retailed at from \$40.00 to \$60.00, Better than those advertised by other houses at from \$20.00 to \$30.00, and the GRANDEST BARGAIN you ever saw, return it at our expense and we will Refund Your Money. OR WE WILL SEND IT C. O. D. Subject to Examination on receipt of \$3.00 as Guarantee or Good Faith. Balance, \$10.60, to be paid after you have seen and examined the machine.

DESCRIPTION! 3 Drawers, Cover and Drop Leaf, exactly as illustrated, SOLID BLACK WALNUT OR ANTIQUE OAK, as desired. Latest Improved and Best Model. Patent Feed, patent setting needle and threading shuttle, automatic bobbin winder, latest eccentric action (only used on finest machines) and a complete set of attachments, needles, oil, instruction book and accessories. **A 10 YEARS BINDING GUARANTEE GOES WITH EVERY MACHINE.** This machine is made of the very best material, finely finished and adjusted to all kinds of sewing. Runs Easy; a child can operate it. Never gets out of order, almost noiseless. **BIG CATALOGUE FREE.** Address, **Sears, Roebuck & Co., Chicago, Ill.**

YOU ARE SURE TO GET A PRESENT ALSO!

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5½ ft. long by 33 inches wide. Made from selected skins of the Japanese Angora. Long, soft, silky fur. The colors are **Silvery White, Light Grey, and Dark Grey.** We also have a beautiful **Glossy Black Fur Rug** at \$3.00. Same size, comfortable, luxurious, elegant. For Parlors, Reception Halls, or Bed Rooms. Sent C. O. D. on approval if desired.

THE KRAUSS, BUTLER & BENHAM CO.
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BARRY'S TRICOPHEROUS
—THE—
Finest Dressing and Best Tonic FOR THE HAIR.

It stimulates and produces a vigorous growth; cleanses the scalp and prevents dandruff, and gives that appearance of softness, abundance and beauty so much desired.

All druggists or by mail 50 cents. 44 Stone St., N. Y.



ANSWERS TO CORRESPONDENTS,
(Continued).

IDA:—A unique match-receiver can be made with a broken electric-light bulb, which may be obtained at any electric-light station or at certain large dry goods stores. The broken lower end should be covered with a silk cap secured to a small metal ring. Fluffy pompons should be tacked at intervals to the top of the cap and one at the point. The upper part of the globe should be covered with a netting of coarse knitting silk, from which threads should be caught to the top of the cap, these threads connecting the netting and cap and securely holding the globe. From every fourth hole in the lower part of the netting should be carried a long thread of silk; these threads must be fastened to every other one of a circle of crocheted rings sewed to the top of a small Japanese basket, which may be further decorated with pompons and crocheted rings. The receiver may be hung from a chandelier. The silk cap, pompons and rings may be of the same color, or two tones may be used; and the basket may be gilded or embroidered.

N. L.:—"Beauty," published by us at 4s. or \$1.00, contains full directions for massage treatment.

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ONE MILE
WORLD'S **1.51** RECORD!
FLYING

Good bearings and "fastest tires on earth!"—
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THAT'S THE SECRET.

Catalogue free at any Rambler agency.

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"DR. SCOTT'S ELECTRIC"

Electric Corsets Cure Weak Back, Indigestion, Spinal Trouble, Rheumatism. Price, \$1, \$1.25, \$1.50, \$2 and \$3.

Electric Hair Brushes for Falling Hair, Baldness, Dandruff and Diseases of the Scalp. Price, \$1, \$1.50, \$2, \$2.50 and \$3.

Electric Belts, Safety Razors, Plasters, Insoles, Flesh Brushes, Tooth Brushes, Curlers and Appliances.

At all stores, or sent postpaid on receipt of price. A valuable book free on application. Address,
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Room 1, 846 Broadway, New York.
Quick Sales. Liberal Pay.
Agents Wanted. Satisfaction Guaranteed.

BEAUTIFUL WOMEN

Not only possess a clear and brilliant COMPLEXION but must also have a perfectly developed BUST. To attain and retain beauty's chief charm, a perfect BUST, you must consult a specialist. No matter how severe your case, write me and I will make you a proud and happy woman. My famous **CELNART** is guaranteed to develop the BUST from 3 to 5 in.; permanently removes wrinkles and fills out all hollows in the Face, Throat & Neck. "ROYALE CREME" will make the complexion clear as crystal. Price, \$1.00. Sample bottle sent to any address for 25c. Send 6c. in stamps for pamphlet on "Perfection of Face and Form." Agents wanted. Address
MADAME JOSEPHINE LE FEVRE,
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Cuticura SOAP
Makes Soft
WHITE HANDS

POTTER DRUG & CHEM. CO.,
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FANCY WORK BOOK—FREE.

OVER 50 ILLUSTRATIONS. Gives Instructions for HONITON LACE WORK. Tells the COLORS to use in embroidering VIOLETS, WILD ROSES—ALTHEA, FORGET-ME-NOTS, NASTURTIUMS—NARCISSUS, APPLE ELOS-SOMS, HOLLY, MISTLETOE, ARBUTUS, SNOWDROPS, TULIPS, FERNS, ASTERS, SWEET PEAS, BUTTERCUPS, PANSIES, Etc.

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for the tufts of the PROPHYLACTIC TOOTH BRUSH go in between the teeth and remove every particle. Other brushes don't do this. In use, follow directions. Universally approved by dentists. Sold everywhere, or 35c. by mail, post paid.

An instructive book about the teeth, free. **Florence Mfg. Co., Florence, Mass.**



UPON this and the succeeding Pattern cut page we have illustrated a miscellaneous assortment of

APRONS for Ladies, Misses' and Children's Wear,

which will, no doubt, be considered seasonable and interesting by our many readers.

The Patterns can be had in all Sizes from Ourselves or from Agents for the Sale of our Goods. In ordering, please specify the Numbers, and Sizes (or Ages) desired.

THE BUTTERICK PUBLISHING CO. (Limited),
171-175, Regent St., London, W.; or, 7 to 17 W. 13th St., New York.



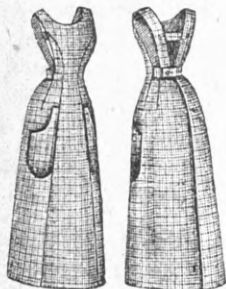
4901 4901

Ladies' Fancy Apron
(Copyright): 4 sizes.
Waist meas., 20 to 32 inches.
Any size, 7d. or 15 cents.



719 719

Ladies' Grecian Apron (Adjustable to Either Shoulder) (Copyright): 3 sizes.
Bust meas., 32, 36 and 40 inches.
Any size, 7d. or 15 cents.



3696 3696

Ladies' Work-Apron
(Copyright): 5 sizes.
Bust meas., 30 to 46 inches.
Any size, 10d. or 20 cents.



3712 3712

Ladies' Work-Apron
(Copyright): 5 sizes.
Bust meas., 30 to 46 inches.
Any size, 10d. or 20 cents.



4144

Ladies' Apron (To be Made With or Without a Bib) (Copyright): 5 sizes. Waist meas., 20 to 36 inches. Any size, 7d. or 15 cents.



4144



992

Ladies' Fancy Apron. One size: Price, 7d. or 15 cents.



732



732



732

Nursery Maids' Cap and Apron (Copyright). One size: Price, 10d. or 20 cents.



7023 7023

Ladies' Sack Apron (Perforated for Low Round, Square and Pointed Neck) (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.



7017



7017

Misses' Apron (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.



7088



7088

Misses' Sack Apron (Perforated for Low Round and Pointed Neck) (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.



7217



7217



7217

Girls' Apron, with Circular Skirt (Copyright): 8 sizes. Ages, 5 to 12 years. Any size, 7d. or 15 cents.

THEY DOUBLE THE LIFE OF YOUR CORSET.

Pearl Corset Shields

Prevent Corsets Breaking at the Sides,
..... MAKE BROKEN ONES COMFORTABLE
Do not Enlarge the Waist.

Sold everywhere; ask your corset dealer—if he hasn't them send his name, your corset measure, and 25 cents, for sample pair, to EUGENE PEARL, 23 Union Sq., New York. Agents Wanted. Circulars Free.



6788



6788



6788



7011



7011



7011

Girls' Apron, with Straight Lower Edge (Copyright): 11 sizes. Ages, 2 to 12 years. Any size, 7d. or 15 cents.



6206

6206

Misses' Apron (Copyright):
9 sizes. Ages, 8 to 16 years.
Any size, 10c. or 20 cents.



7233



7233

Misses' Apron (To be Made With
or Without a Bib) (Copyright):
7 sizes. Ages, 10 to 16 years.
Any size, 7d. or 15 cents.



6959



6959

Girls' Apron
(Copyright): 11 sizes.
Ages, 2 to 12 years.
Any size, 7d. or 15 cents.

Muslin Underwear Department.

This department is now under new management and organization. We are prepared to furnish everything pertaining to Underwear Outfits for ladies, misses and children, in goods of domestic or imported manufacture. There are complete assortments of Ladies' Fine Nainsook Gowns in dainty styles, Imported Night Dresses, Skirts, Taffeta Silk Petticoats, Aprons, House and Bath Wrappers and Tea Gowns.

Infant's Wardrobes and Wedding Trousseaux furnished for specified prices or upon special order. At all times, estimates, giving full information as to styles and prices, will be sent upon request.

James McCreery & Co.,

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2911

2911

Girls' Yoke Apron
(Copyright): 11 sizes.
Ages, 2 to 12 years.
Any size, 10d. or 20 cents.



3500

3500

Girls' Apron
(Copyright): 10 sizes.
Ages, 3 to 12 years.
Any size, 16d. or 20 cts.



4225

4225

Girls' Apron
(Copyright): 8 sizes.
Ages, 5 to 12 years.
Any size, 10d. or 20 cents.



4446

4446

Girls' Apron
(Copyright): 11 sizes.
Ages, 2 to 12 years.
Any size, 10d. or 20 cts.



7188

7188

Girls' Apron
(Copyright): 10 sizes.
Ages, 1 to 10 years.
Any size, 7d. or 15 cents.



4011

4011

Girls' Apron (Known as the
Mother Hubbard) (Copyright):
8 sizes. Ages, 2 to 9 years.
Any size, 7d. or 15 cents.



6327

6327

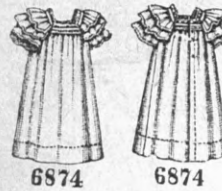
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ANSWERS TO CORRESPONDENTS.
(Continued).

LYDD:—A betrothal is announced in various ways. The girl may mention the matter to her friends who are near at hand and may write to those who live at a distance; but if she can afford it, the pleasantest method is to make the announcement the occasion for a general entertainment of her girl friends. The man, of course, announces his engagement to his family and near friends, and he asks them to call on his fiancée, although people who are well informed would not wait for an invitation, but would call as soon as possible. The extent of the bride's wardrobe depends entirely upon her circumstances. Tea-gowns, matinées and lounging-ropes are variations of the same garment and are never worn after the evening dinner hour. A dressing-sack is only to be assumed in the privacy of one's own room.

A NEW SUBSCRIBER:—We publish two pamphlets which will prove of service to you. "Mother and Babe" is devoted to the interests of young mothers and treats of the necessities belonging to the comfort and care of ladies in delicate health. "Nursing and Nourishment for Invalids" includes explicit instructions and valuable advice regarding the best methods and necessary adjuncts of the sick room. Care, comfort and convalescence are fully discussed, and many recipes for the most nourishing foods for invalids are given. Each pamphlet costs 6d. or 15 cents, and can be obtained from any of our agents, or direct from us, post-paid, on receipt of price.

MRS. JENNIE C.:—The processes of stuffing birds, animals, etc., are more or less complicated, and we could not inform you regarding them within the limits of these columns. An excellent work on taxidermy is issued by Charles Scribner's Sons, New York City. In writing them, please mention the DELINEATOR.

A SUBSCRIBER:—Serve braided peaches as dessert.

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embodies the true hygienic principle of support from the shoulders. The heaviest skirts can be worn with perfect comfort and without the slightest annoyance. Simple and strong. Easy to put on. Easy to take off. Every woman should wear it. Sold by all leading merchants, or by Mail, price 50 cents. Circulars free.

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QUICKLY DISSOLVED AND REMOVED WITH THE NEW SOLUTION

MODENE

AND THE GROWTH FOREVER DESTROYED WITHOUT THE SLIGHTEST INJURY OR DISCOLORATION OF THE MOST DELICATE SKIN.

Discovered by Accident.—In Compounding, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We purchased the new discovery and named it MODENE. It is perfectly pure, free from all injurious substances, and so simple any one can use it. It acts mildly but surely, and you will be surprised and delighted with the results. Apply for a few minutes and the hair disappears as if by magic. It has no resemblance whatever to any other preparation ever used for a like purpose, and no scientific discovery ever attained such wonderful results. **IT CAN NOT FAIL.** If the growth be light, one application will remove it permanently; the heavy growth such as the beard or hair on moles may require two or more applications before all the roots are destroyed, although all hair will be removed at each application, and without slightest injury or unpleasant feeling when applied or ever afterward. MODENE SUPERSEDES ELECTROLYSIS.

Recommended by all who have tested its merits.—Used by people of refinement. Gentlemen who do not appreciate nature's gift of a beard, will find a priceless boon in Modene, which does away with shaving. It dissolves and destroys the life principle of the hair, thereby rendering its future growth an utter impossibility, and is guaranteed to be as harmless as water to the skin. Young persons who find an embarrassing growth of hair coming, should use Modene to destroy its growth. Modene sent by mail, in safety mailing cases, postage paid, (securely sealed from observation) on receipt of price, \$1.00 per bottle. Send money by letter, with your full address written plainly. Correspondence sacredly private. Postage stamps received the same as cash. (ALWAYS MENTION YOUR COUNTY AND THIS PAPER.) Cut this advertisement out.

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ANSWERS TO CORRESPONDENTS.
(Continued).

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HOW TO MAKE



Many women with fair faces are deficient in beauty owing to undeveloped figures, flat busts, etc., which can be remedied by the use of

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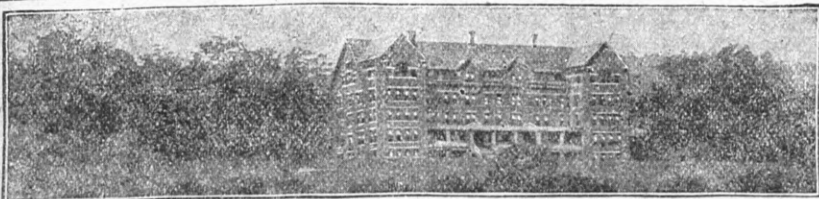
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Made of English Razor Steel, full Nickel-Plated, and Neatly Finished.

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25 Cents per Pair; \$2.00 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

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(With Scissors Blades 1½ inch long, having File Forcep Points to catch and pull out thread ends.)

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The "Ideal" Skeleton-Frame Silk Scissors.

These Scissors are made of the finest English Razor Steel, and are designed especially for Cutting Silk and other fine fabrics in such a manner as not to unravel the warp of the material. They are full finished, full ground and nickel-plated. Being extra hard-tempered, they will retain their cutting edge for many years. While very delicate and dainty-looking in construction, they are really very strong, which makes them Ideal light-cutting Scissors.

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Made of Solid Razor Steel throughout, full Nickel-Plated, with Finger-Shaped Bows and Screw Adjustment. In lots of Half a Dozen or more, these Shears can generally be sent more cheaply by express.

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(With Patent Spring that forces the Shanks apart and the Edges together, making the Shears cut evenly independent of the Screw.)

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These various Cutters are of Solid Steel throughout and full Nickel-plated.

No. 1.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Outside Screw (4 inches long).

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No. 2.—These Cutters are of English Razor Steel, full Nickel-plated, and Forged by Hand. The Gauge-Screw being on the inside, there is no possibility of it catching in the goods when in use.

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(CONTINUED.)

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The goods here offered are Low-Priced, and of High Quality and Superior Designs, having the approval of Leading Professional Manicures and Chiropodists.

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No. 4.—These Cuticle Scissors are of English Razor Steel, Needle-pointed, Hand-forged, and Ground by French Cutlers.

No. 5.—BENT NAIL-SCISSORS (3½ ins. long).

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No. 5.—These Bent Nail-Scissors are of English Razor Steel, Forged by Hand, with Curved Blades and a File on each side.

No. 6.—CUTICLE KNIFE (With Blade 1½ inch long).

35 Cents per Knife; \$3.00 per Dozen. Postage per Dozen, 10 Cents.

No. 6.—The Handle of this Cuticle Knife is of White Bone, and the Blade is of Hand-forged English Razor Steel, the connection being made with Aluminum Solder under a Brass Ferrule.

No. 7.—NAIL FILE (With Blade 3¼ inches long).

35 Cents per File; \$3.00 per Dozen. Postage per Dozen, 15 Cents.

No. 7.—The Handle and Adjustment of this Nail File are the same as for the Cuticle Knife, and the Blade is of English Razor Steel, Hand-forged and Hand-cut.

No. 8.—CORN KNIFE (With Blade 2¼ inches long).

50 Cents per Knife; \$4.50 per Dozen. Postage per Dozen, 10 Cents.

No. 8.—The Handle, Blade and Adjustment of this Corn Knife are the same as for the Cuticle Knife.

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These Articles we Specially Recommend as of Superior Finish and Quality.

No. 31.—SINGLE TRACING WHEEL.

15 Cts. per Wheel; \$1.00 per Dozen Wheels; \$10.00 per Gross. Postage per Dozen Wheels, 20 Cents.

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Order by Numbers, cash with order. Ordered at the retail or single-pair rate, these Goods will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering. If the party ordering desires a mail package registered, 8 cents extra should be sent with the order. Rates by the gross furnished on application. Dozen Rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross. If the Goods cannot be procured from the nearest Butterick Pattern Agency, Send your Order, with the Price, direct to Us, and the Goods will be forwarded, prepaid, to your address.

Scissors for the Work-Basket.

The Gloriana Scissors are of Razor Steel, with Nickel and Gold embossed Bows fluted along the sides, and polished and nickel-led Blades having a convex finish along the backs and full regular finish to the edges. They are also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw.

No. 23.—GLORIANA SCISSORS (5½ inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

The Gloriana Embroidery and Ripping Scissors are made of English Cast Steel, well tempered and full Nickel-plated. The handles are embossed in gilt and nickel, and the Blades are carefully ground.

No. 25.—GLORIANA EMBROIDERY AND RIPPING SCISSORS (4 inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.

The Embroidery Scissors are made of English Razor Steel, Nickel-plated and Double-pointed. They are used as Lace and Embroidery Scissors and Glove-Darners, being Dainty and Convenient Implements of the *Nécessaire* and Companion.

No. 9.—EMBROIDERY SCISSORS (3½ inches long).

20c. per Pair; \$1.60 per Doz. Pairs. Postage per Dozen Pairs, 5 Cents.

No. 10.—EMBROIDERY SCISSORS (2½ inches long). 15c. per Pair; \$1.25 per Doz. Pairs. Postage per Dozen Pairs, 5 Cents.

The combined Folding Pocket, Nail and Ripping Scissors are made of the finest grade of German Steel, full Nickel-plated. The Handles are hinged on the Blades so as to fold when not in use. The inside of the Handle contains a phosphor-bronze Spring, which keeps the blades firm when open, making an indispensable pair of Pocket Scissors. The Blades are filed on each side for Manicure purposes, and are ground to a point for Ripping purposes. Each pair is packed in an Imitation Morocco case.

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30 Cents per Pair; \$2.50 per Dozen Pairs.

Postage per Dozen Pairs, 15 Cents.

Rates by the Gross furnished on application.

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No. 29.—LAMP-WICK TRIMMERS (5½ ins. long).

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No. 29.—These Trimmers are carefully designed to trim wicks evenly, and are of fine Steel, full Nickel-plated and neatly finished.

The Steel-Clad Bath.

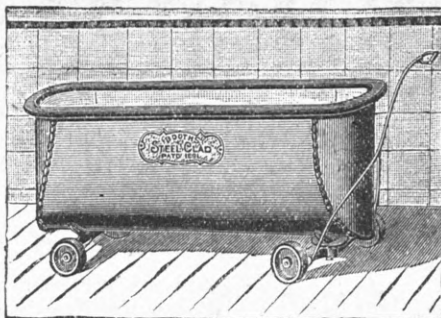
INDESTRUCTIBLE, INEXPENSIVE.

It is light, durable, cleanly, low in price, never rusts out, cannot break. Can be decorated to suit individual taste. A boon to country householders, who by its use can enjoy a comfortable bath without expensive piping or the labor of carrying water.

There are many styles and sizes of the **Steel-Clad Bath**, but only one quality. Don't buy an imitation. Get the **Steel-Clad**. All plumbers and jobbers have it, or the

**Steel-Clad Bath Co., of New York,
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**FOR HOSPITALS
AND THE SICK ROOM.**



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**ANSWERS TO CORRESPONDENTS,
(Continued).**

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*Mr. James Dash
requests the honor of your presence
at the marriage of his sister
Grace
to*

*Mr. William Blank,
on Wednesday, May sixth, at twelve o'clock.
St. Luke's Church.*

WILD ROSE:—A Spring wedding breakfast may include:

<i>Sliced Pineapple.</i>	<i>Sliced Cucumbers.</i>
<i>Broiled Shad.</i>	<i>Fresh Fried Potatoes.</i>
<i>Chicken Cutlets.</i>	<i>Mushroom Sauce.</i>
<i>French Peas.</i>	<i>French Peas.</i>
<i>Omelet.</i>	<i>Radishes.</i>
<i>Cream Waffles.</i>	<i>Maple Syrup.</i>
<i>Tea.</i>	<i>Coffee.</i>

WHITE ROSEBUD:—Iron is the tonic generally given to supply red blood, and charcoal is an able assistant, since it purifies the stomach and thus prevents debility of the blood from that source. A most excellent iron mixture may be made by throwing into a gallon of hard cider a couple of handfuls of the scales of iron that fly off when a blacksmith hammers red-hot bars on his anvil. A few nails may be substituted for the scales, if the latter are not easy to obtain. A small wine-glassful of this tonic taken before each meal is said to work wonders in bringing a permanent glow to usually pale faces.

CAUGHT AND IMPRISONED!

L. D. CARTER, at Chicago, Illinois, in 1893; J. J. BURNS, at Colorado Springs, Colo., in 1893; RICHARD CALIFF, at Quincy, Mass., in 1893; T. H. LENNON, at Toronto, Ontario, Can., in 1893; A. E. WILLIAMS, at Brooklyn, New York, in 1893; A. J. MORRISON, at Denver, Colorado, in 1892; R. J. MACDONALD, at Eugene, Oregon, in 1891; A. S. AVERY, at Warrior, Alabama, in 1888; F. CLAYTON, at Christiansburg, Virginia, in 1887; J. L. RAYMOND, at Alvarado, Texas, in 1886; G. H. BARTON, at Atlanta, Georgia, in 1886; G. W. GRAY, at Corinth, Mississippi, in 1886; R. E. NEWMAN, at St. Louis, Missouri, in 1885; H. J. ANDERSON, at Leadville, Colorado, in 1884; J. G. CARTER, at Kinsley, Kansas, in 1881; and A. J. ANDERSON, at Racine, Wisconsin, in 1880.

The above is a list of parties who have been tried, convicted and sentenced to imprisonment for obtaining money under false pretences, by representing themselves as Agents for this Company, and taking subscriptions to our publications or establishing fictitious agencies for the sale of our patterns. In each of these cases we have paid the Reward of \$100, as advertised herewith, to the party or parties entitled to the same.

\$100 REWARD.

We will pay \$100 to any person securing the arrest, sentence and incarceration, for a period of not less than three months, of any unauthorized party, who, claiming to be an agent for this company, obtains money fraudulently, either by taking subscriptions for our publications or by the fictitious establishment of agencies for the sale of our goods.

Our Authorized Representatives.—There is no one of our Authorized Representatives who is not at all times able to produce abundant evidence of his authority to act for us. When a request for this evidence is made by people with whom they wish to transact business, it will be promptly met in a courteous and satisfactory manner. Our travelling agents are all gentlemen (we have no lady travellers), and, with the credentials in their possession, are at all times prepared to meet an investigation of their right to do business for us, at the hands of a Justice of the Peace or other magistrate.

SPECIAL WARNING:—We specially warn the Public against the following pretended canvassing agents: C. B. Mack, who has been operating in Canada, and who has been giving receipts as agent of the "Toronto Union Subscription Co."; J. F. Williams, in Indiana, who claims to represent "The New York Union Subscription Co."; and C. F. Wilson in Maine, agent for "New York Fashion Co."; also J. F. Wood, in Illinois, giving receipts as agent for "New York Fashion Supply Co."; H. A. Parsons and Miss Smith, whose operations have been conducted in Wisconsin; F. James, in Minnesota; W. N. Gawbre, and Ben. Abelsed, in Illinois; C. H. Lewis, J. A. Manning, M. I. Harvey, and J. M. Mise, in Iowa; Chas. Adams, in Colorado; E. L. Rogers, Frank Hastings, and Geo. Caldwell, in Michigan; Edward Phillips, in Maryland; E. H. Evans and C. Ross, in Indiana; Frank Reade and T. M. Dittman, in New Jersey; T. Jones, Danes Bros., R. H. Wood, F. Rodgers, and Watson D. Morris, in New York; R. H. Wood, M. Rippey, Chas. Wolsir, Chas. Collins, A. H. Simons, E. K. H. Sanford, R. H. Porter and A. H. Good, in Pennsylvania; Mrs. Porter, J. E. Sims, Geo. Pendleton, and H. M. Wallace, in Kansas; Paul Guerin, in Quebec, and George Byron, in Manitoba, Canada; A. R. Chesney, J. E. Sims, and A. Moore, in Missouri; F. A. Davis and L. Lane, in Nebraska; C. H. Davis, C. H. Hutson, T. J. Ebbitt, and R. H. Laird, in Ohio; E. H. Walsin, and A. H. Simpson, in West Virginia; Brewster Bros., in Conn.; M. Sophers, in Oklahoma Terr.; M. Gray, in Georgia; C. Bidwell, and Jas. Cushman, in California.

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TO THE EDITOR:—Please inform your readers that I have a positive remedy for the above named disease. By its timely use have thousands of hopeless cases have been permanently cured. I shall be glad to send two bottles of my remedy free to any of your readers who have consumption if they will send me their express and post office address. T.A.Slocum, M.C., 183 Pearl St., New York.

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ANSWERS TO CORRESPONDENTS,
(Continued).

SCHOOL MA'AM:—Have the walls of your boudoir tinted old-rose, and the floor stained to imitate oak. The sash curtains may be of white mull adjusted on brass rods. Rose-tinted Liberty silk lambrequins may hang from oak cornices above the windows, and a chifonier with an oval swinging mirror may be placed between the windows. A couch covered with rose denim, a cherry dressing-case and a few chairs and pictures may be added to the furnishings. Cover the floor with a carpet rug. If you are tired of pillow-shams, we would suggest a French roll and an embroidered plush or velours spread. Cover the roll to match the spread.

VIXEN:—For ordinary use we should not advise heavy dumb-bells. A better result can be obtained by practising often with light-weight bells, say of four pounds each, than by exercising at infrequent intervals with heavy ones.

SUBSCRIBER:—Velvet is not a mourning fabric, and a crape hat and veil would be entirely out of place with a velvet coat.

To Parties Desiring Addresses Changed on our Subscription Books.

Subscribers to our Publications, when notifying us of a change of Address, are particularly requested to give their full former Address, together with the new Address, and state the name of the Publication, and the Month and Year in which the subscription to it began. Thus:

"THE BUTTERICK PUBLISHING CO. (Limited):

"Mrs. John Martin, formerly of Smithville, Bullitt Co., Ky., whose Subscription to the DELINEATOR began with August, 1894, desires her address changed to Manchester, Delaware Co., Iowa."

To Parties Complaining of Non-Receipt of Magazines.

To avoid delay and long correspondence, a subscriber to any of our Publications, not receiving the publication regularly, should name in the letter of complaint the Month with which the subscription commenced. A convenient form for such a complaint is as follows:

"THE BUTTERICK PUBLISHING CO. (Limited):

"Mrs. John Martin, of Smithville, Bullitt Co., Ky., has not received the December number of the DELINEATOR, for which she subscribed commencing with the number for August, 1894. She knows of no reason for its non-receipt."

To Secure Specific Numbers of the Delineator.

To secure the filling of orders for DELINEATORS of any specific Edition, we should receive them by or before the tenth of the month preceding the date of issue. For instance: Parties wishing the DELINEATOR for March will be certain to secure copies of that Edition by sending in their orders by the Tenth of February.

To Parties Ordering Patterns or Publications by Mail.

In sending money through the mail, to us or to agents for the sale of our goods, use a Post-Office Order, an Express Money-Order, a Bank Check or Draft or a Registered Letter. Should a Post-Office Order sent to us go astray in the mails, we can readily obtain a duplicate here, and have it cashed. An Express Money-Order is equally safe and often less expensive.

A Registered Letter, being regularly numbered, can be easily traced to its point of detention, should it not reach us in ordinary course. To facilitate tracing a delayed Registered Letter, the complaining correspondent should obtain its Number from the local postmaster and send it to us.

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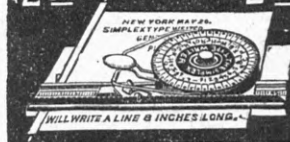
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Not a cosmetic. Wrinkles, Pimples, Blackheads, freckles,
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ANSWERS TO CORRESPONDENTS.

(Continued).

CLARETTA:—Try "Charmant Turkish Won-
der Balm," sold at 19 Union Square, New York
City, for removing the spots on the face left by
black-heads or pimples. Please mention the
DELINEATOR in your correspondence.

ALTOONA:—To clean feathers, proceed as
follows: Cut white curd soap into small pieces,
pour boiling water on them and add a little
pearlash. When the soap is dissolved and the
mixture cool enough for the hand to bear, plunge
the feathers into it, draw them through the hand
till the dirt appears squeezed out of them, pass
them through a clean lather containing some
blue, and rinse in cold blue water to give them
a good color. Beat them against the hand to
shake off the water and dry by shaking near a
fire; when perfectly dry, curl each flue separ-
ately with a blunt knife.

PEACH:—The following exercises for mitigat-
ing abdominal corpulency were recommended
for home practice by the medical director of a
physical development institute. Stand normally;
slightly but firmly contract the abdominal
muscles; raise the arms laterally to the level of
the shoulders, with the hands extended, palms
upward; keep the arms and hands in this posi-
tion and slowly bend the torso to the right side.
After holding the position a moment, raise the
torso to its normal poise, and then let the arms
sink to the sides as the breath is gently exhaled.
Next inhale and raise the arms as before, twist
the torso to the right and bend backward in a
direct line with the right arm. After holding
the position for a moment, raise the torso, un-
twist it, and then let the arms sink to the sides
as the breath is exhaled.

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ANSWERS TO CORRESPONDENTS.

(Continued).

TOOTS:—Write to the J. W. Scott Co. (L't'd), 40 John Street, New York City, for a stamp and coin catalogue, mentioning the DELINEATOR.

IGNORANT HOUSEWIFE:—There are many societies formed to promote systematic study at home. If your early education has been neglected, we would suggest enrolling your name upon the books of the Chautauqua Literary and Scientific Circle, the object of which is in a great measure to help those to whom the privileges of a good education have been denied. Write to the Chautauqua Central Office, Buffalo, N. Y., for a prospectus, which will tell you how to join the circle and obtain the literature.

KATHRYN:—The genealogies of certain well known families have been published, and may be ordered through a bookseller.

BRUNETTE:—Select white Duchesse satin for your wedding gown, cutting it by pattern No. 7251, which costs 2s. or 50 cents. Trim with Brussels point.

MISS S.:—The hair tonic given in "Around the Tea-Table" in the November DELINEATOR is perfectly harmless. Mix the sage tea with the other ingredients while cold. Your sample is navy-blue novelty wool goods.

ALICE H.:—Tan kid gloves may be satisfactorily cleaned by the following dry process: Put on the gloves, take a handful of pulverized cracker-crumbs, and rub the hands together as if washing them. Write to the Peter Henderson Co., 35 Cortlandt Street, New York City, for hyacinth bulbs, kindly mentioning the DELINEATOR in your letter.

Fat People can easily reduce their weight 10 to 15 lbs. a month by a new herbal remedy. Dr. Isaac Brooks, a noted physician, says: "It's a safe and powerful fat reducer, yet so simple that ANY CHILD can take it." Mr. C. E. Perdue, with SECRETARY OF STATE Springfield, Ill., writes: "You have a good remedy."

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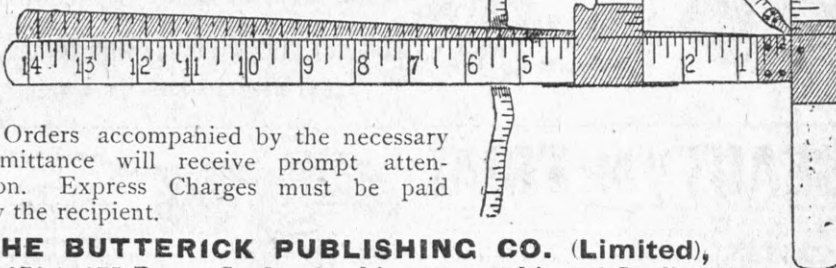
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THE PERFECT.

ANSWERS TO CORRESPONDENTS, (Continued).

L. C. S.—When a picture-frame that is gilded has been defaced by insects, the spots may be removed by applying a soft camel's-hair brush that has been dipped in alcohol. A soft sponge moistened with alcohol will remove dust and that soiling which is caused by humid weather following a dusty season. The sponge must not be too wet and must be lightly used. Dead gilding should first be very carefully dusted, then cleansed with a chamois skin dipped in not too strong wood lye, and lastly dried quickly and thoroughly with a piece of linen. This method may be relied on. If bits of the stucco have peeled off and cannot be replaced, the spots will become scarcely noticeable if painted over with the "liquid gold" sold in paint shops.

COUNTRY—A black satin dress is suitable for day wear, and a black hat, and white Suède gloves showing black stitching may accompany it. Punch is a beverage made by mixing spirits with water, sugar and the juice of lemons; it is so called, perhaps, from the pungency of the lemon.

Mrs. W. R. S.—A mother's maiden name is frequently chosen for the oldest son. Alan, Edmond, Cyril, Horace, Alvin, Roger and Hubert are pretty names and will go well with your surname.



THE PNEUMATIC INK STOPPER.

Ink tightly corked while you use it. No evaporation. No drops. No Inky Fingers. Ink cannot spill. Saves its cost over and over.

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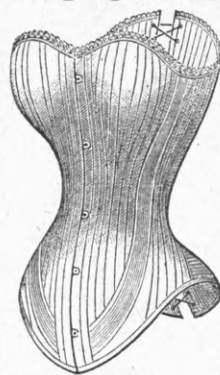
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Satisfaction guaranteed. Agents wanted. For particulars and sample work, address,

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ANSWERS TO CORRESPONDENTS, (Continued).

DORA H.—The yellow spots on your face are suggestive of liver trouble. Unless this organ acts normally and one's general health is good, the spots cannot be successfully treated. Consult a physician.

CELESTE—A business directory will furnish you with a list of publishers to whom you might send your MS. for approval. MS. submitted should be as nearly perfect as possible in regard to punctuation, legibility, etc. "Periodicals that Pay Contributors," published by Eleanor Kirk, 786 Lafayette Avenue, Brooklyn, N. Y., will also assist you in selecting publishers.

QUEENIE—A lady always takes a gentleman's arm; the reverse is bad form. The article on "Fashionable Hair-Dressing" in the December DELINEATOR will give you the desired information.

IGNORANCE—Joanna Southcott was born in 1750 and died in 1814. She was a Devonshire woman who founded a religious sect.

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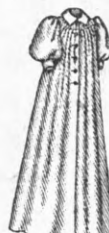
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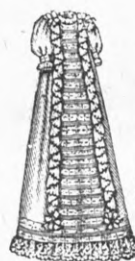
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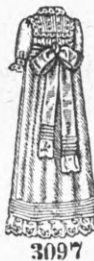
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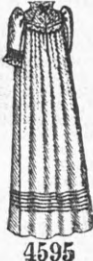
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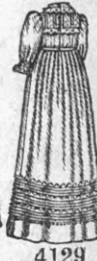
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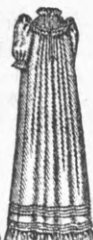
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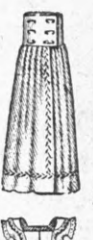
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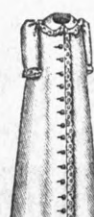
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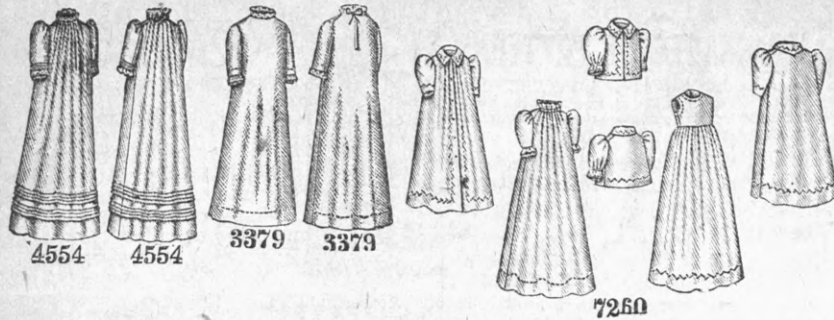
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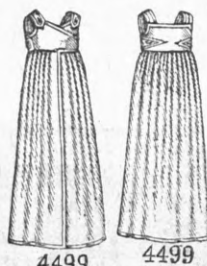
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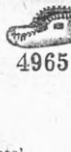
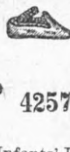
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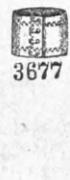
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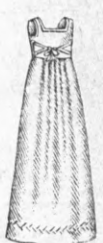
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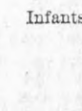
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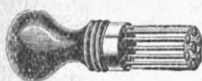
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ANSWERS TO CORRESPONDENTS. (Continued.)

RUTH:—A complexion which is too highly colored, especially if the color is deep and extends over nearly the whole surface, is certainly not desirable from a hygienic standpoint. It indicates plethora. It will be noticed that those persons who are afflicted with it are usually large eaters, and lovers of ease, being averse to fatiguing exercises. For a remedy, restrain the appetite, select less succulent food, take less ease and subject the body to discipline. The color will then become merely brilliant.

LILLIE MAY:—Stains by pitch, resin and other substances of a resinous nature may be removed with pure alcohol, which will dissolve the resin. The stains should first be moistened with alcohol and allowed to remain soaked for a few minutes, after which fresh alcohol should be applied with a sponge and with a slight rubbing motion. The material should then be wiped as dry as possible and afterward permitted to dry perfectly in the open air. You can purchase weights for dresses at any place where tailors' trimmings are sold or at a general dry-goods store. Five feet three inches is the average height of women.

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ANSWERS TO CORRESPONDENTS.
(Continued).

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ANSWERS TO CORRESPONDENTS.

(Continued).

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ANSWERS TO CORRESPONDENTS, (Concluded).

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Z. AND A.:—See answer to "R. E. K." elsewhere in these columns regarding a pretty style of coiffure for young girls.

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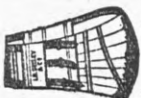
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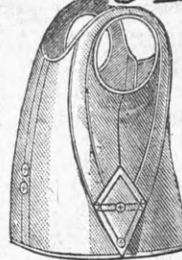
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